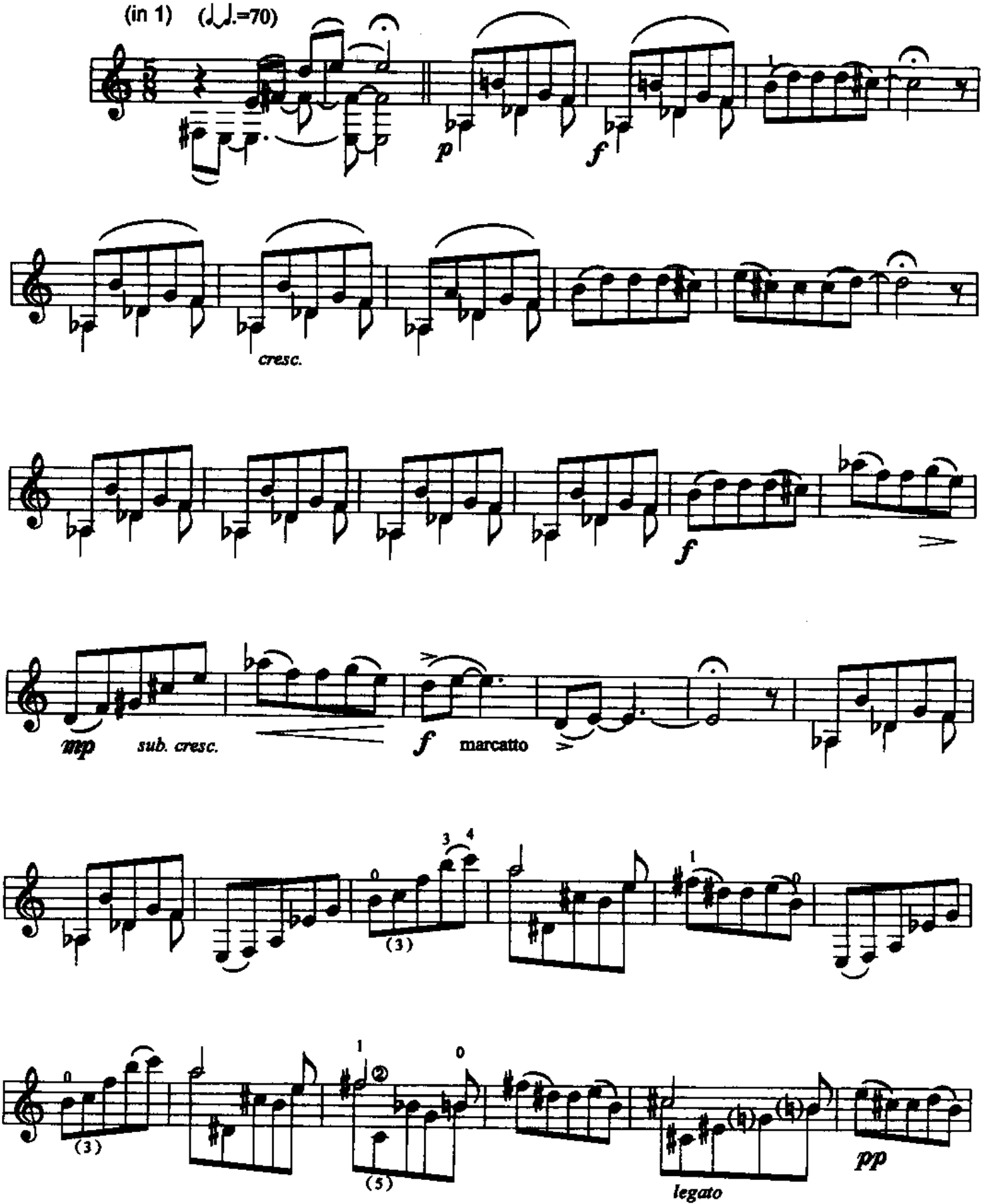
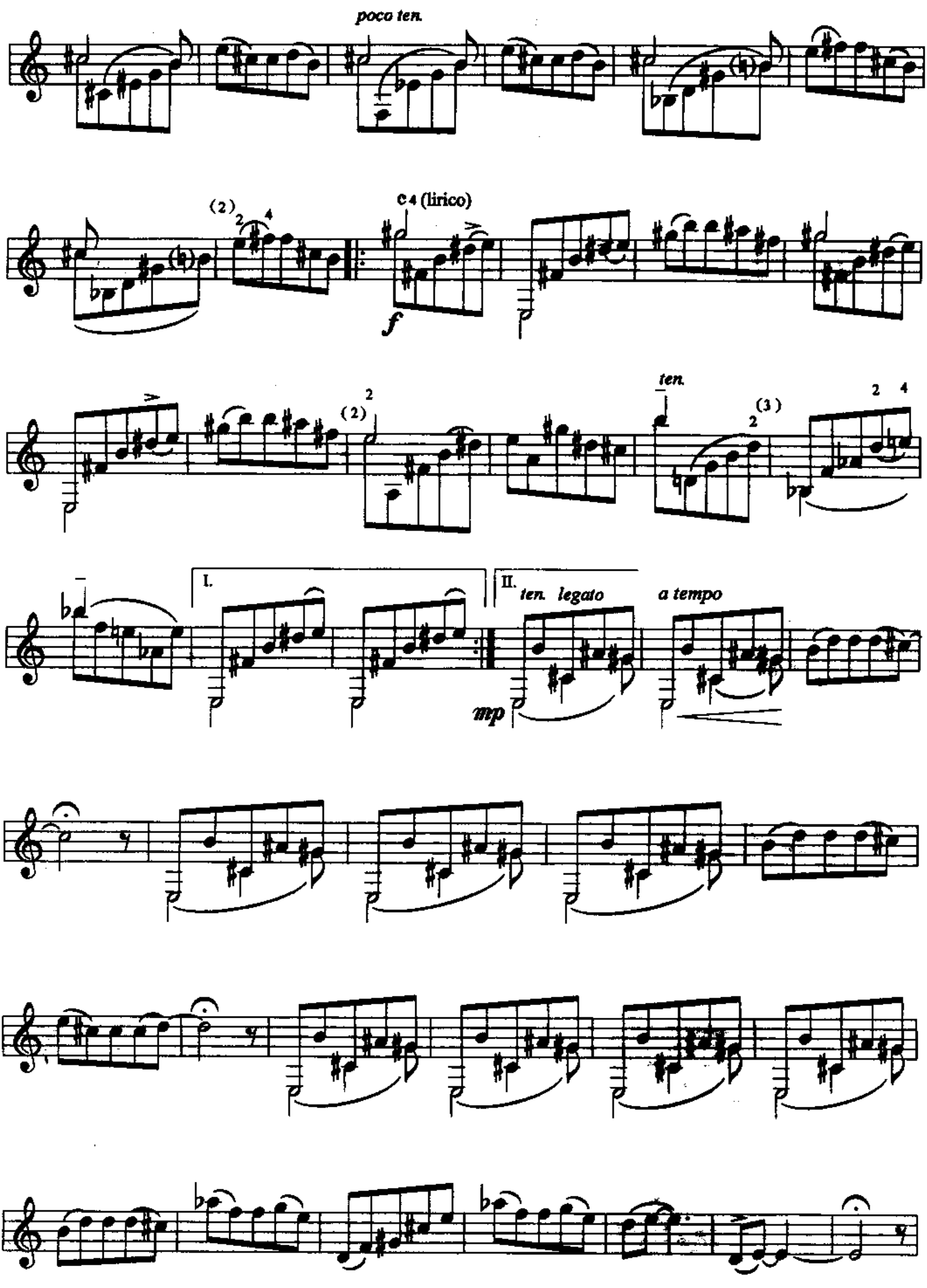
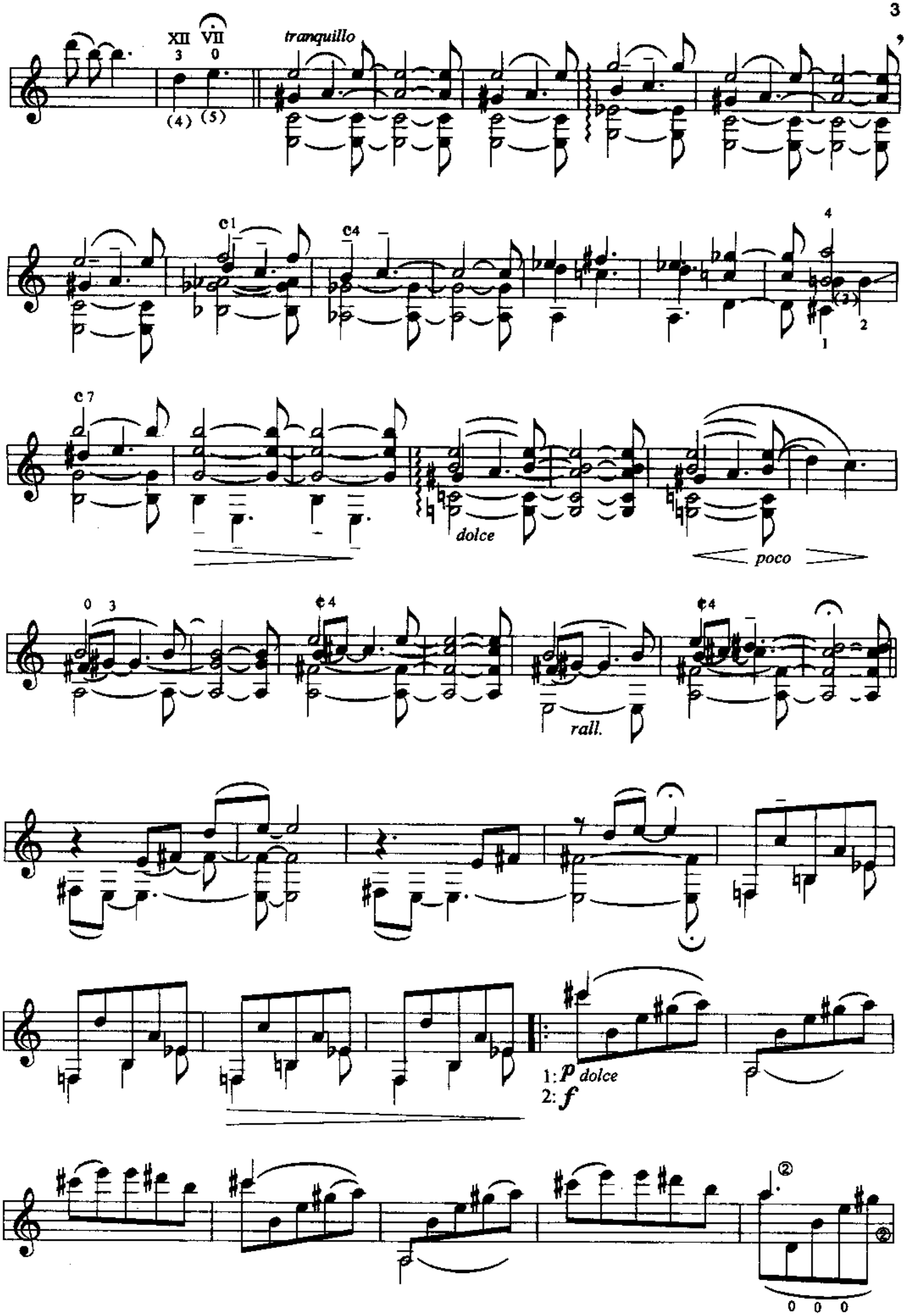
EL DECAMERON NEGRO

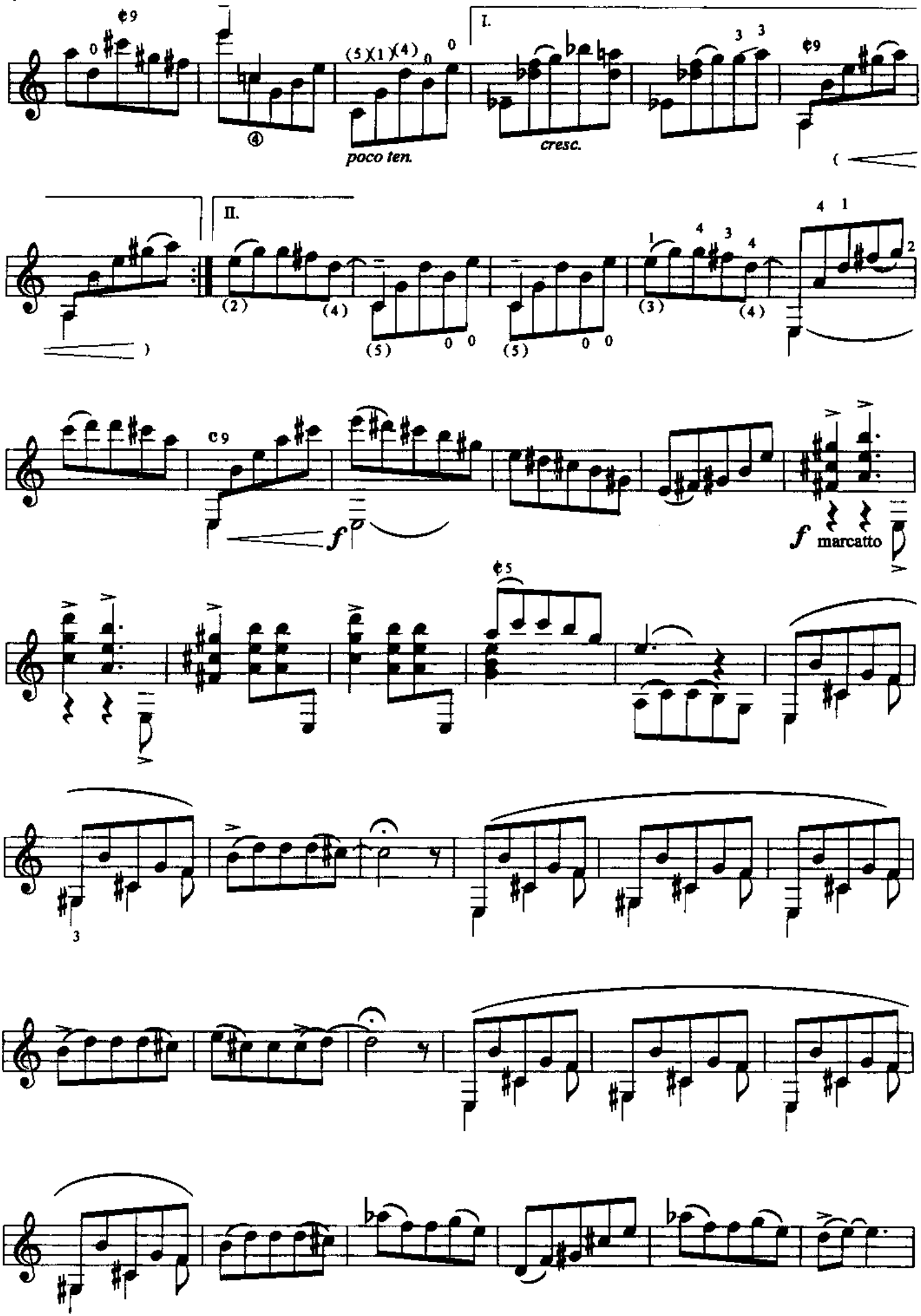
I EL ARPA DEL GUERRERO

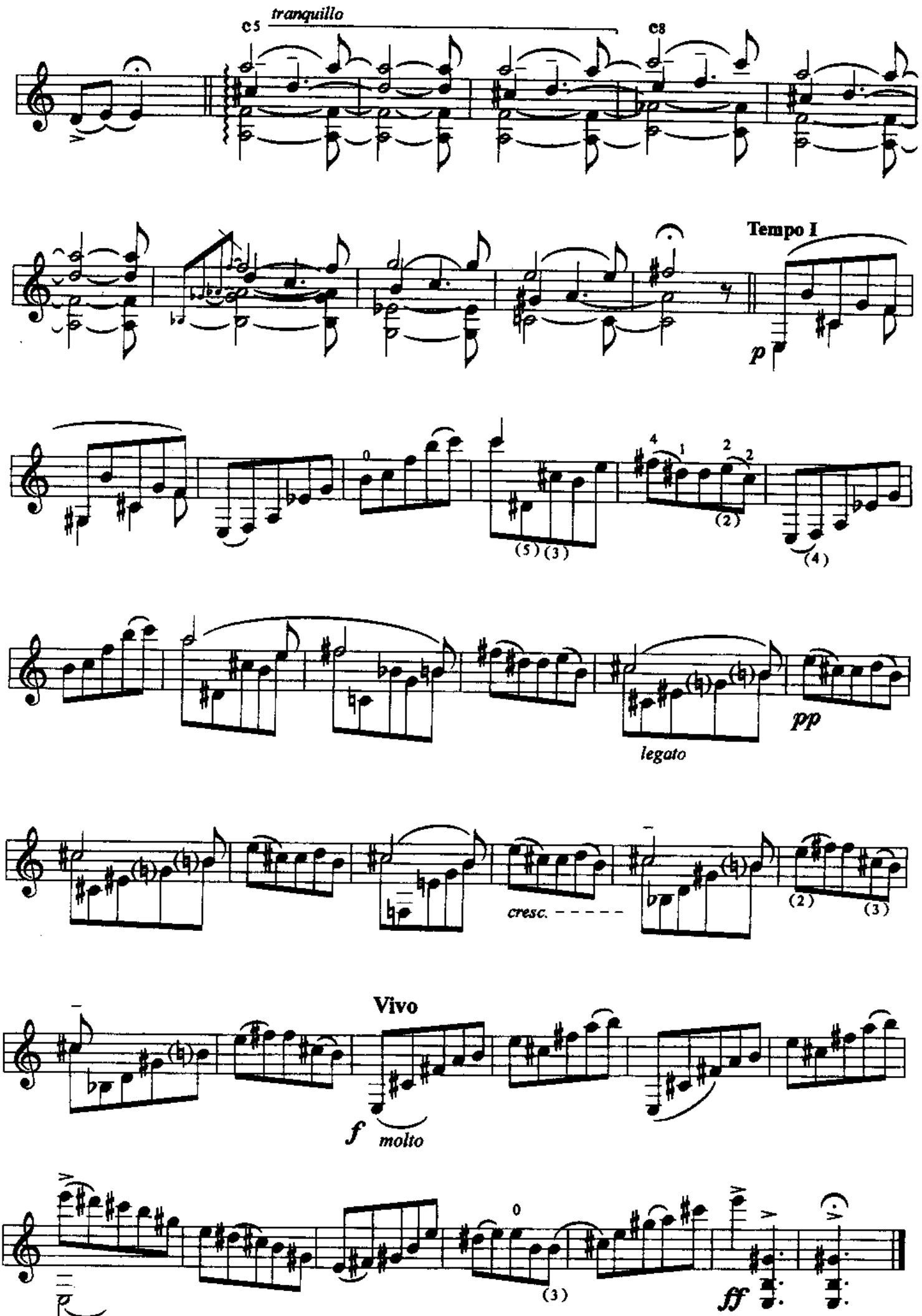
АРФА ВОИНА




poco ten.
(2)
c 4 (lirico)
f
ten.
(2)
(3)
I.
II.
ten. legato
a tempo
mp


XII VII
3 0
(4) (5)
tranquillo
dolce
poco
rall.
1: p dolce
2: f

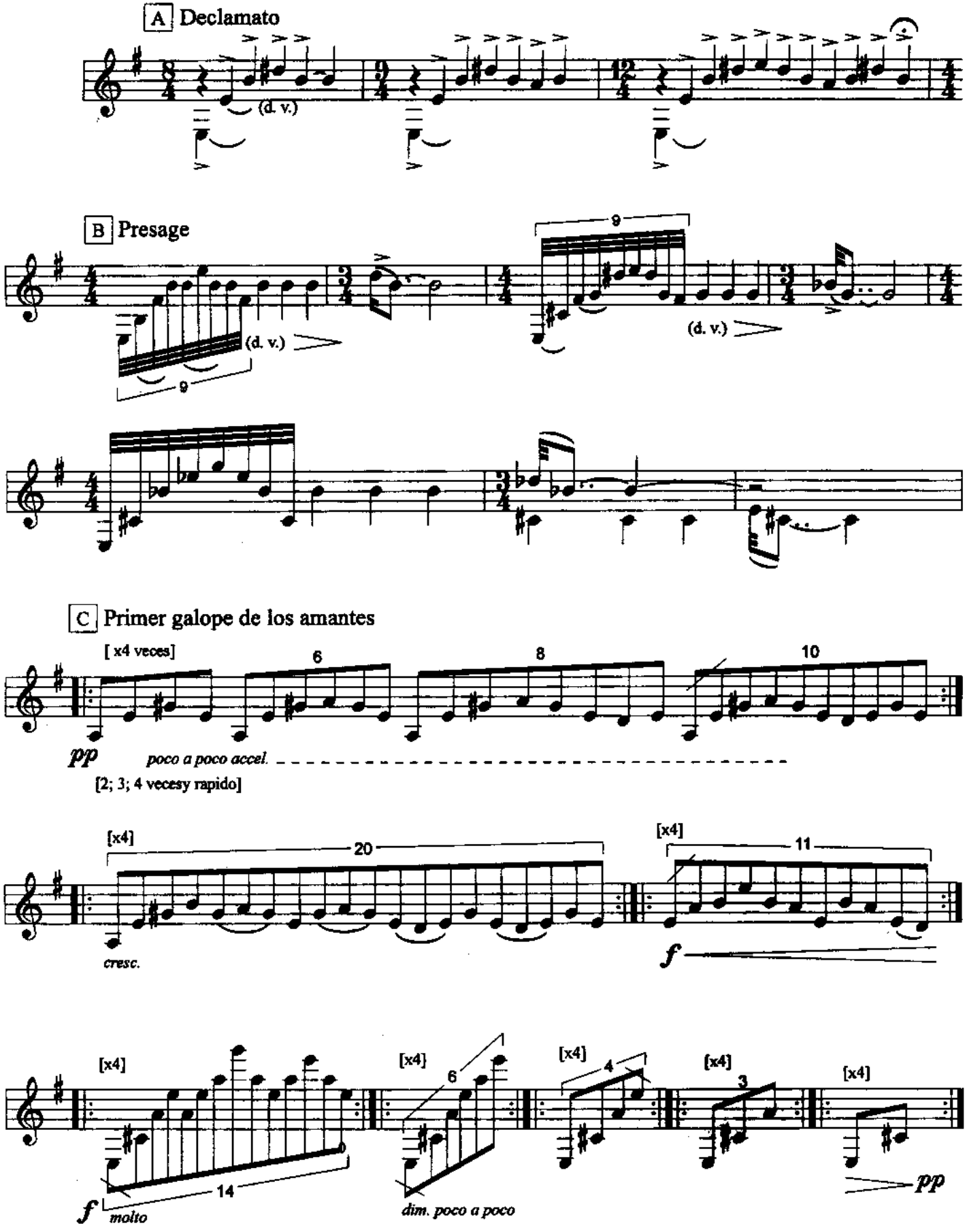

I.
poco ten.
cresc.
II.
f
f marcatto

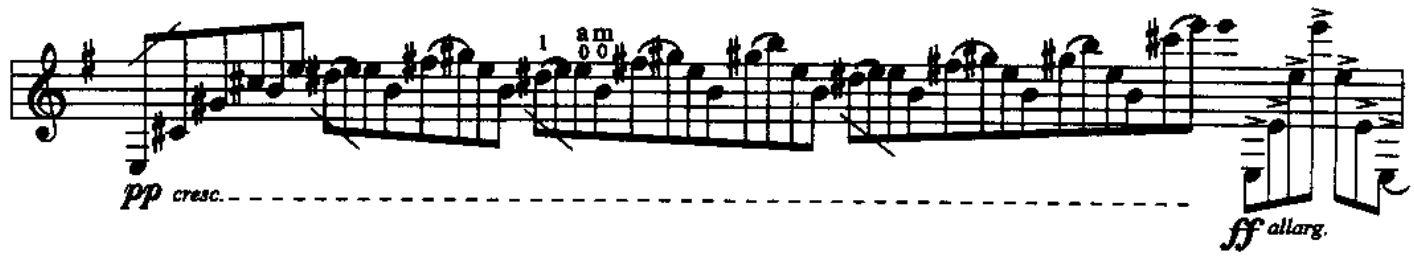

c5
tranquillo
c8
Tempo I
p
pp
legato
cresc.
Vivo
f
molto
ff

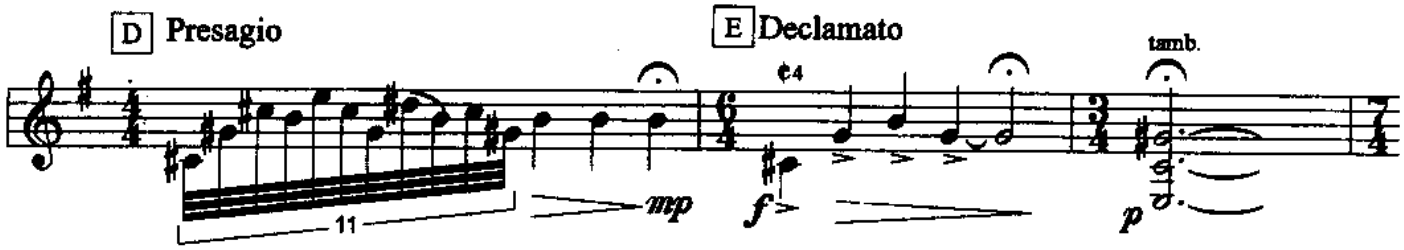
EL DECAMERON NEGRO

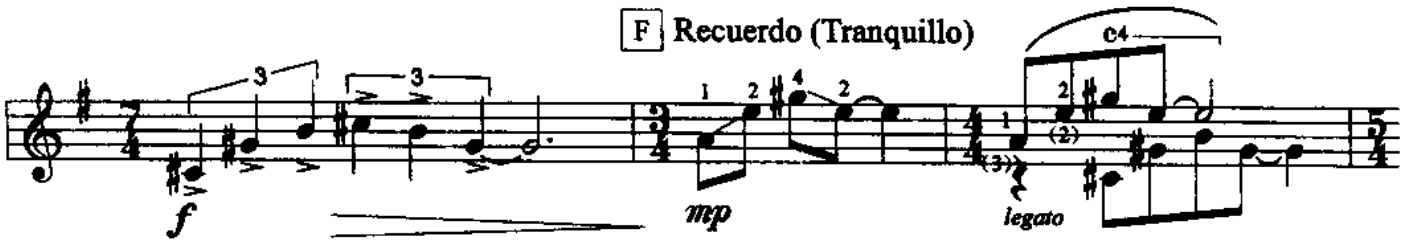
HUIDA DE LOS AMANTES POR EL VALLE DE LOS ECOS

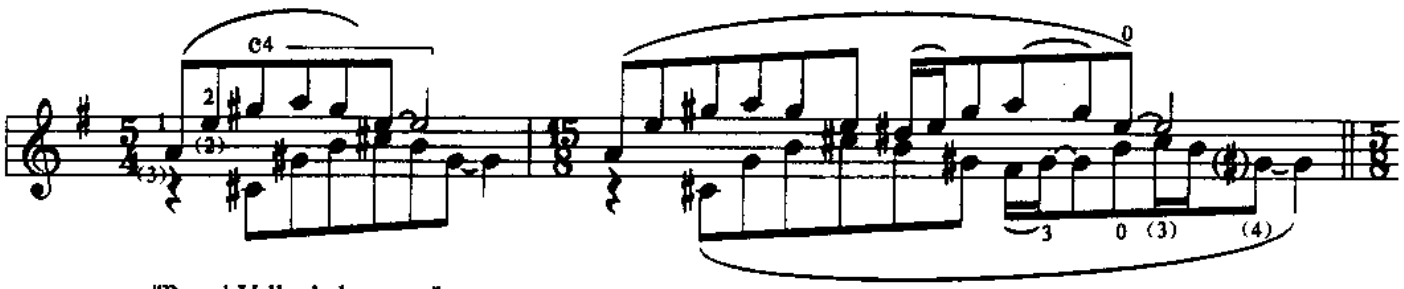
ПОБЕГ ВОЗЛЮБЛЕННЫХ ПО ДОЛИНЕ ЭХО

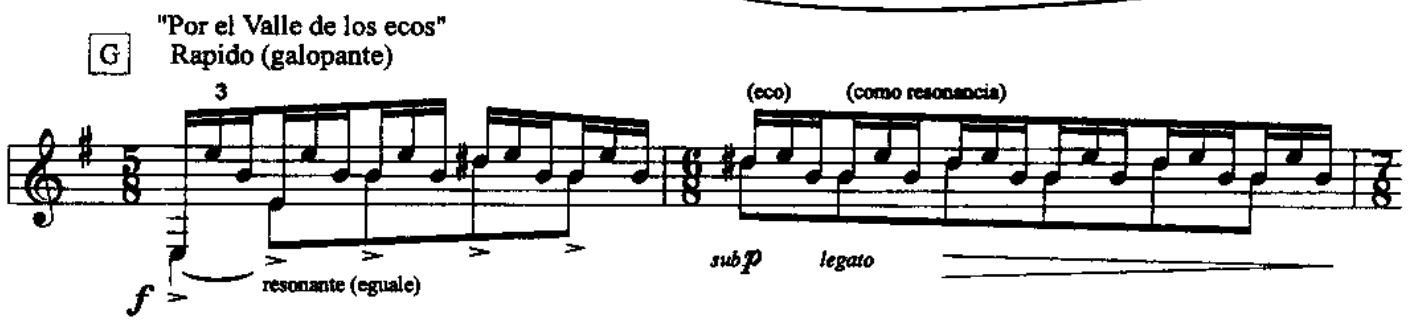


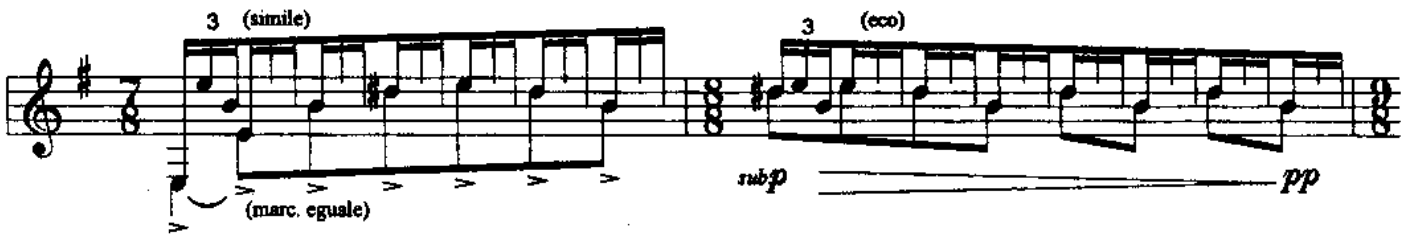

1
am
pp cresc.
ff allarg.

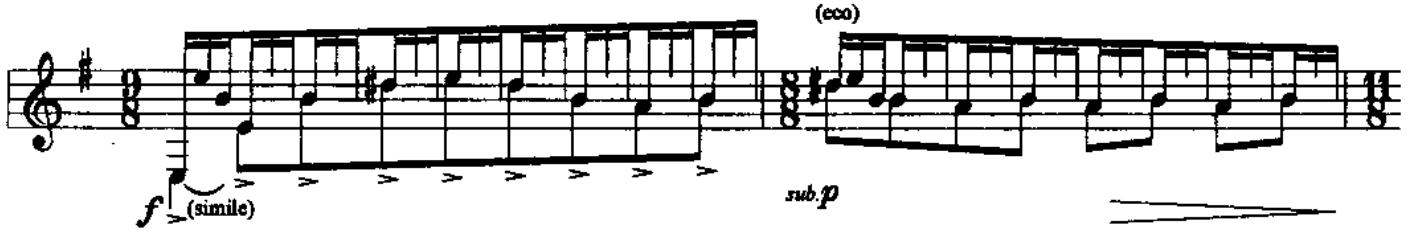

D Presagio
E Declamato
tamb.
11
mp
f
p

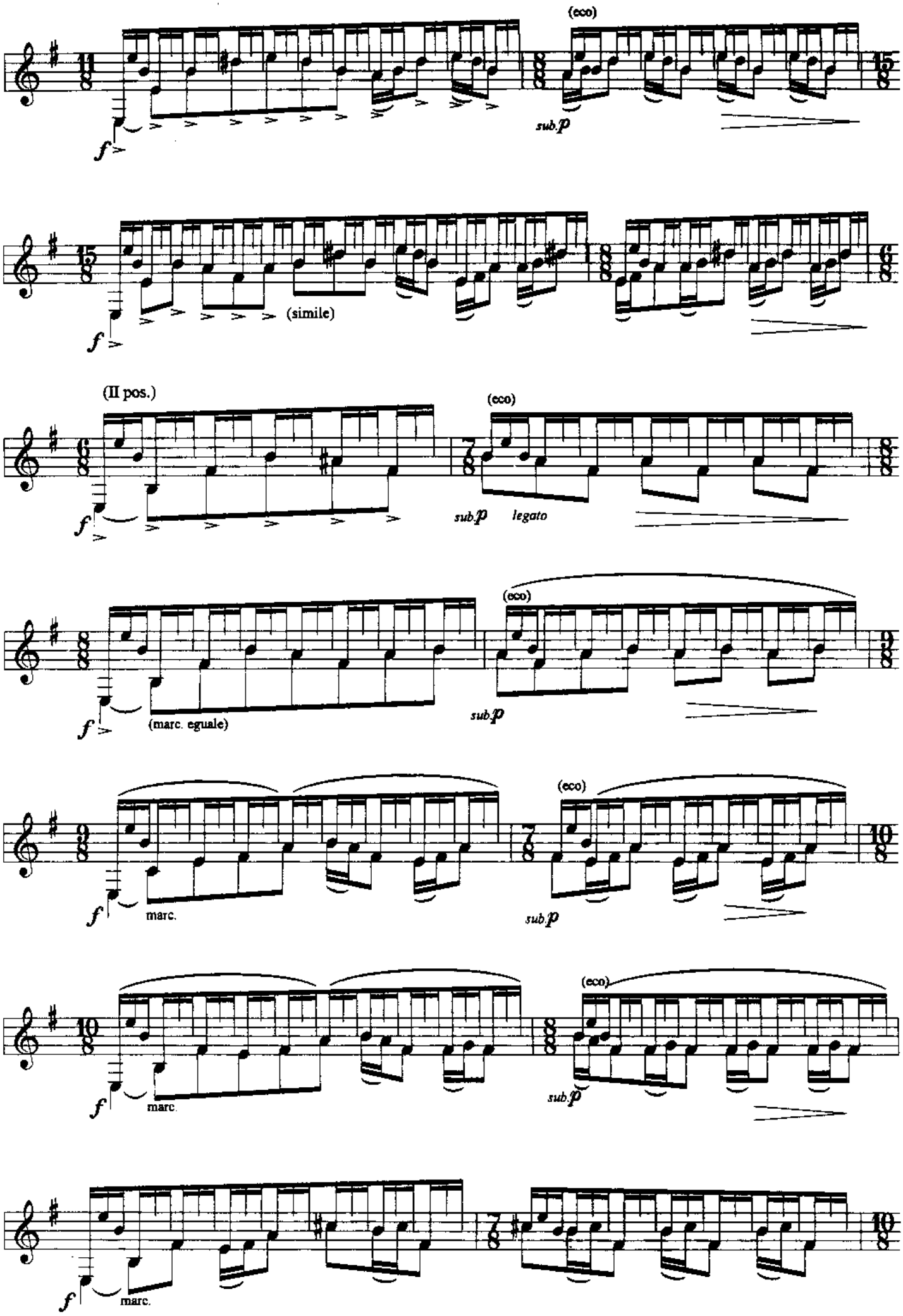

F Recuerdo (Tranquillo)
c4
f
mp
legato

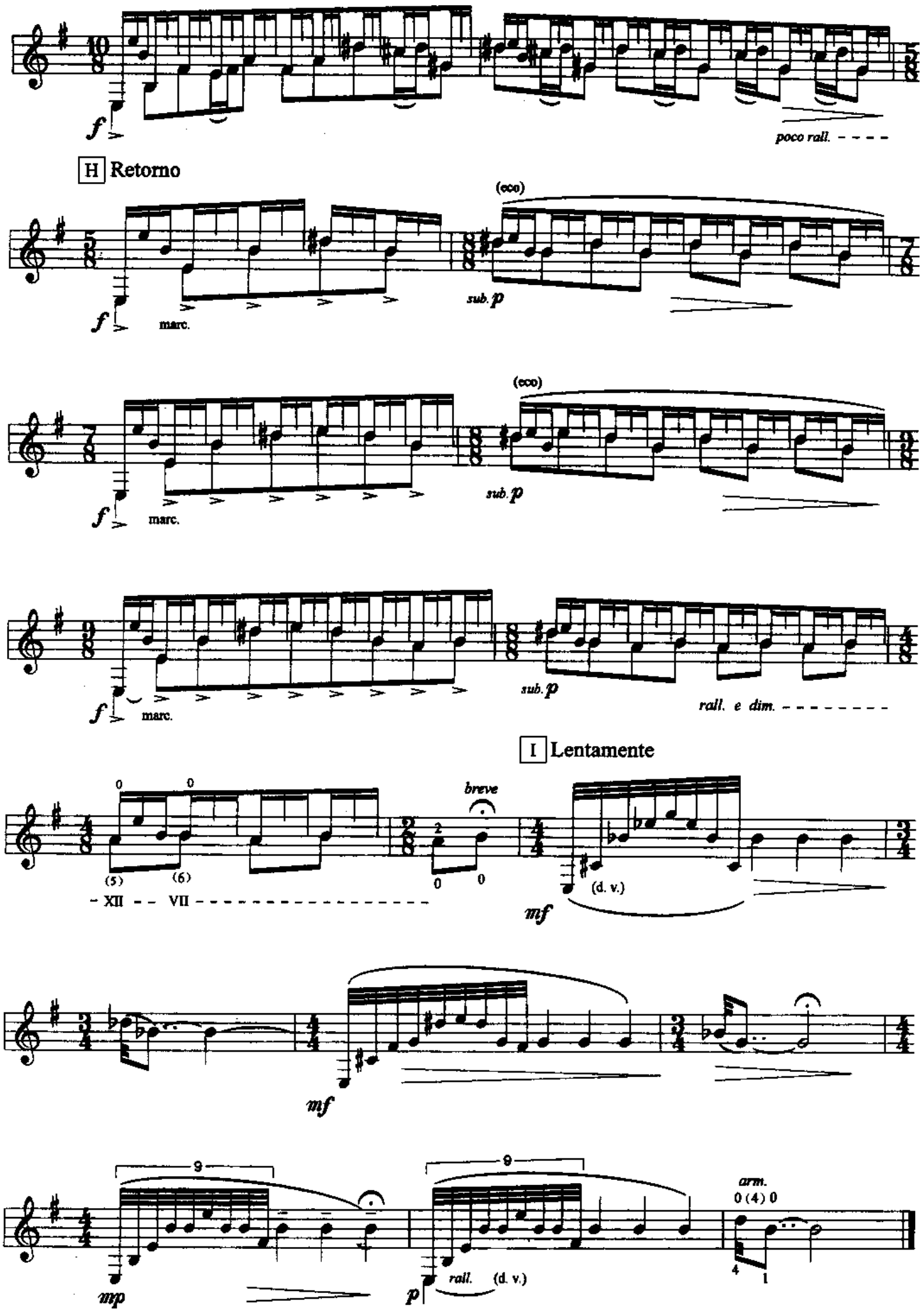

c4
0
3 0 (3) (4)


"Por el Valle de los ecos"
G Rapido (galopante)
(eco)
(como resonancia)
f
resonante (eguale)
subp
legato


3 (simile)
3 (eco)
(marc. eguale)
subp
pp


(eco)
f
(simile)
sub.p

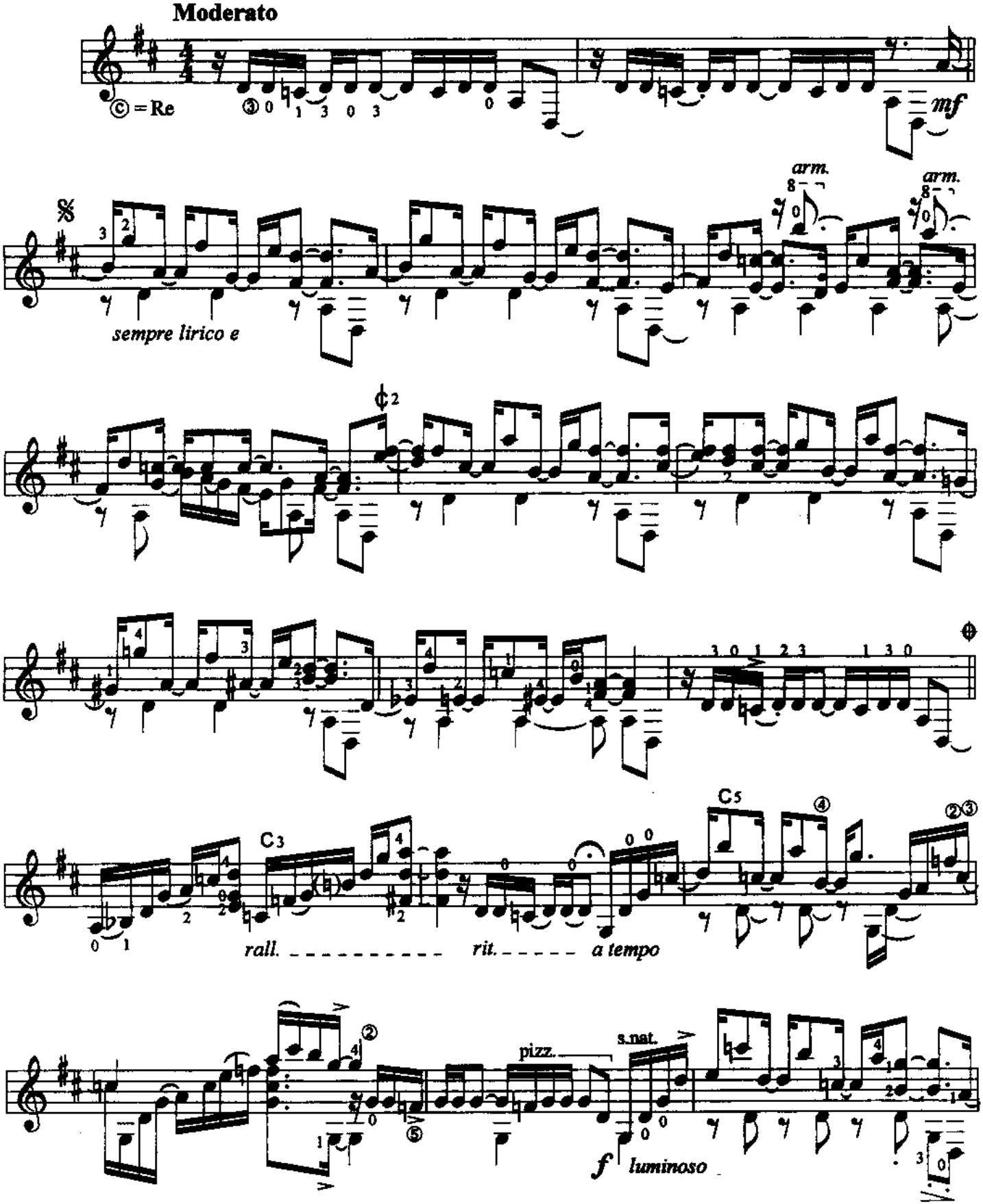

(eco)
sub.p
f
(simile)
(II pos.)
(eco)
sub.p
legato
(eco)
(marc. eguale)
sub.p
(eco)
marc.
sub.p
(eco)
marc.
sub.p
marc.

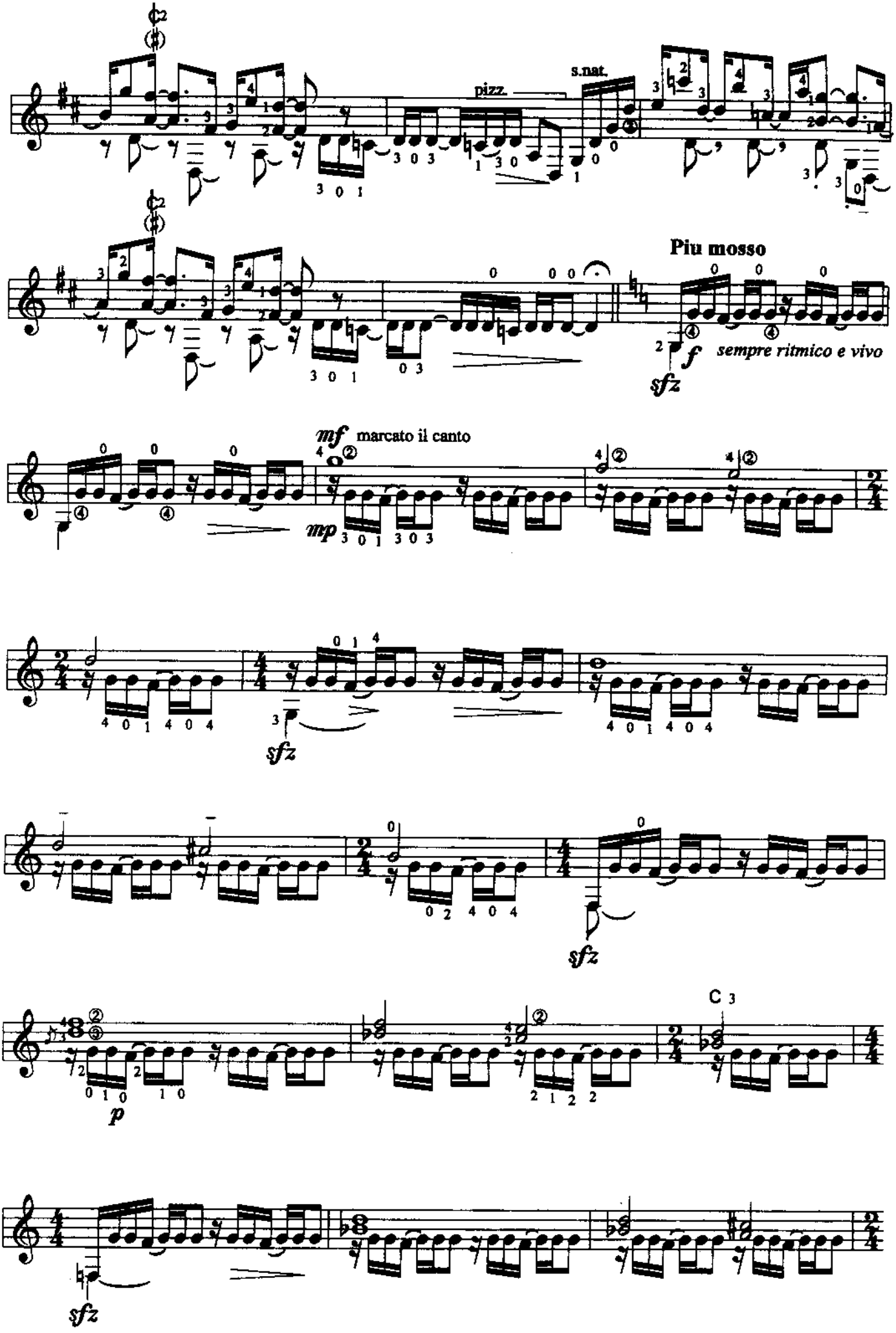

f
poco rall.
H Retorno
(eco)
sub. p
marc.
I Lentamente
breve
mf
(d. v.)
XII
VII
mp
p
rall.
arm.
0 (4) 0

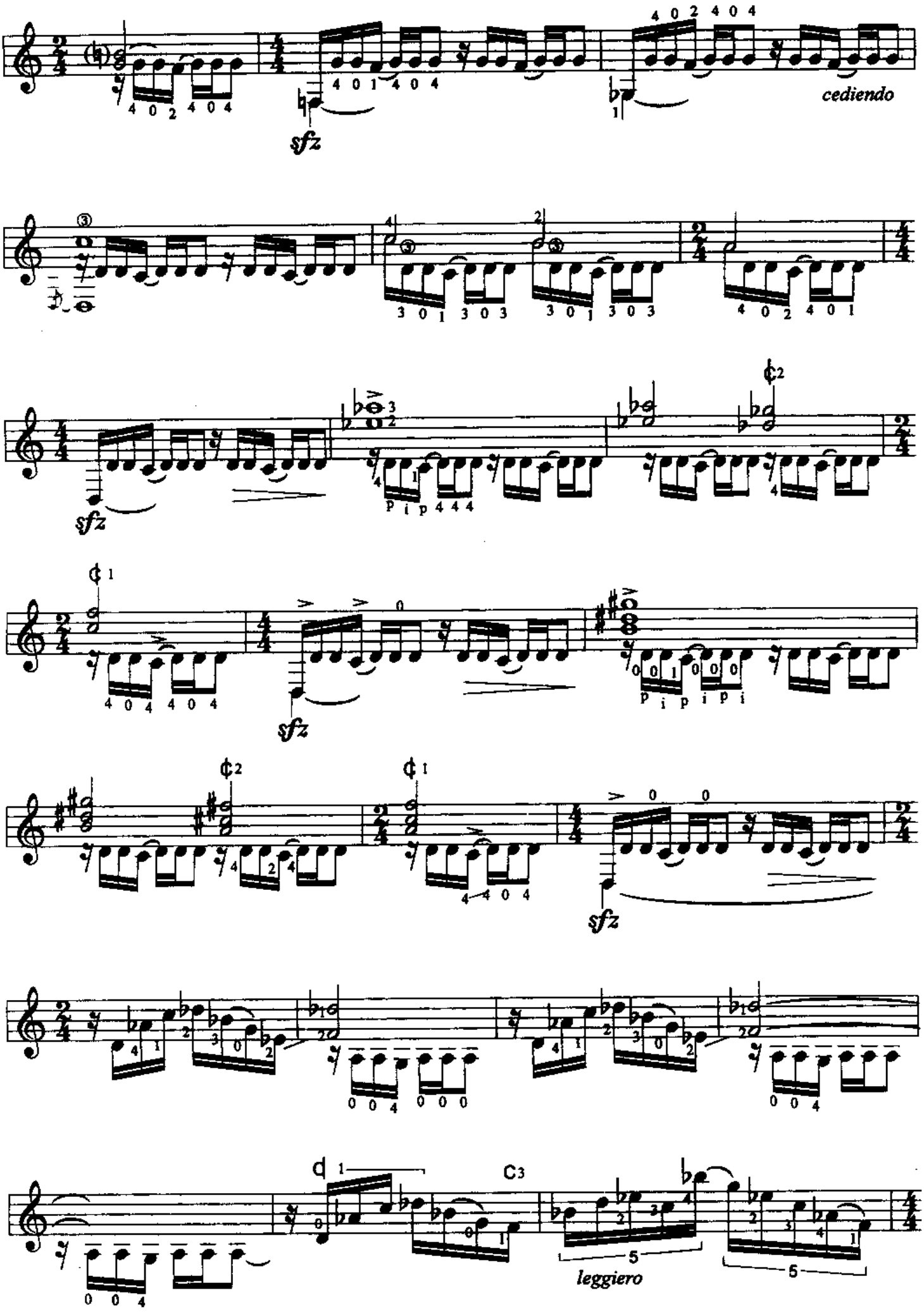
EL DECAMERON NEGRO

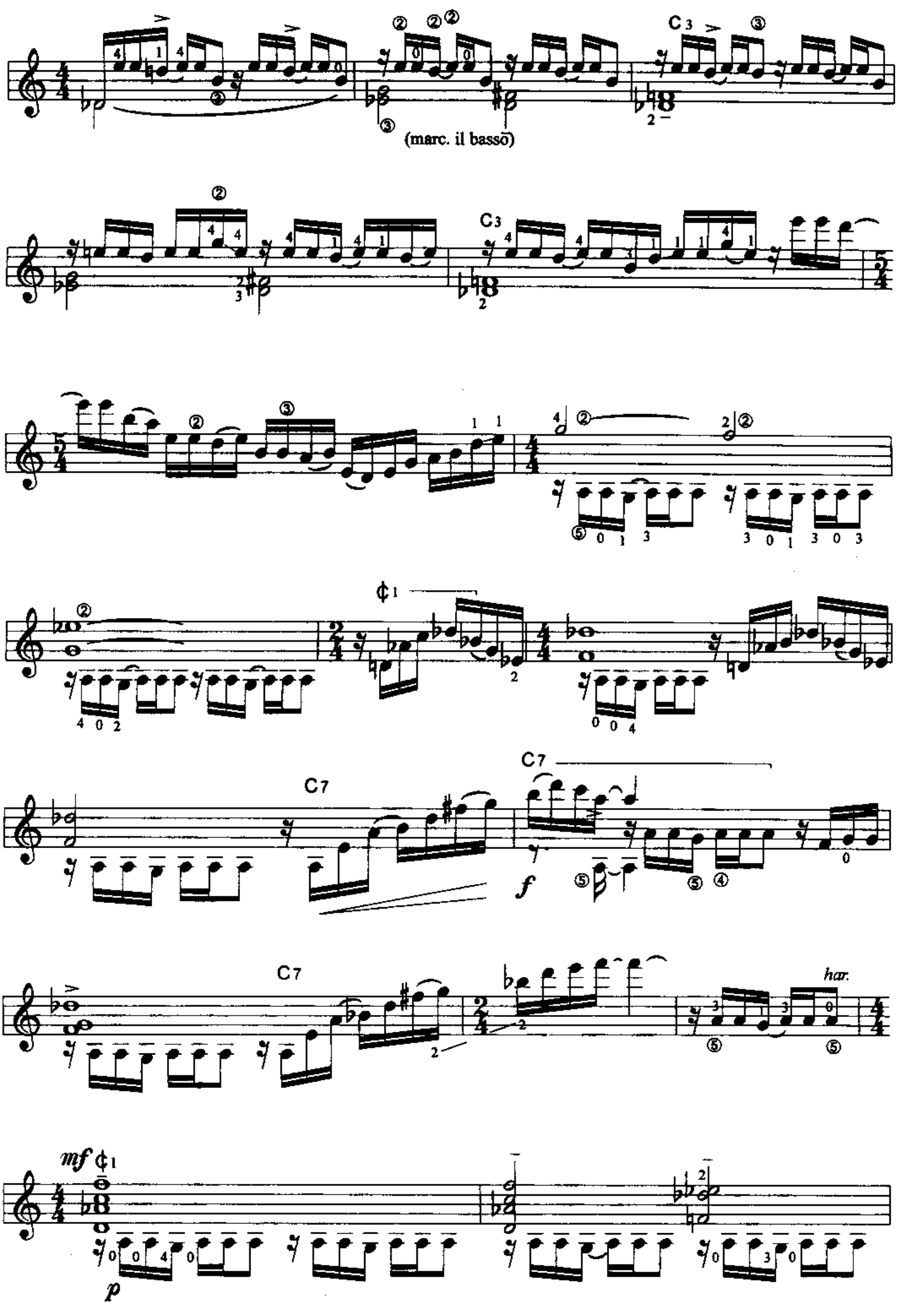
IN BALADA DE LA DONCELLA ENAMORADA

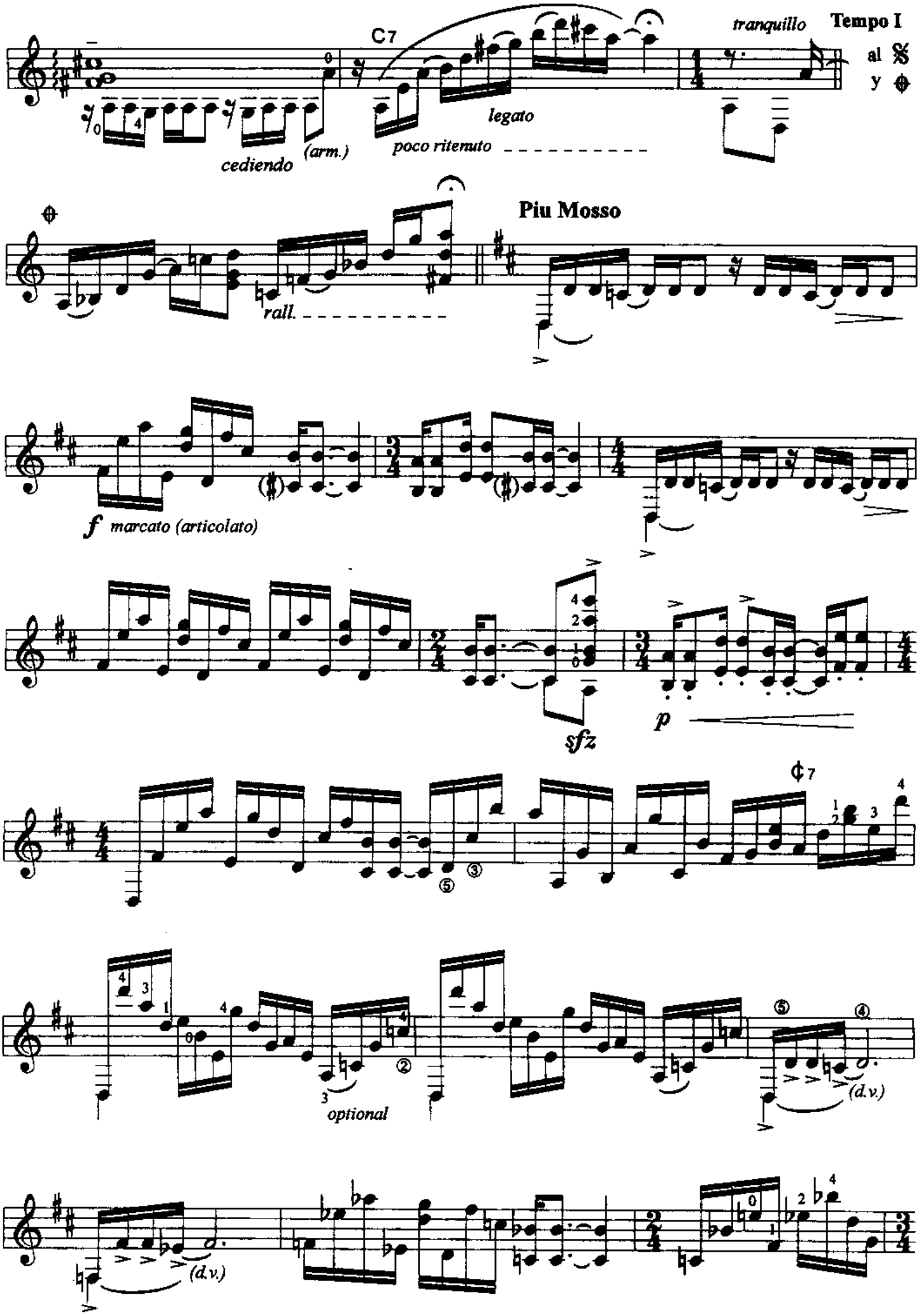
БАЛЛАДА ВЛЮБЛЁННОЙ ДЕВЫ




pizz.
s.nat.
Piu mosso
f
sempre ritmico e vivo
sfz
mf
marcato il canto
mp
sfz
sfz
p
C
sfz


cediendo
sfz
leggiero


C3
(marc. il basso)
C3
C3
C7
C7
C7
har.
mf
p
f


C7
tranquillo
Tempo I
al 𝄋
y ⊕
cediendo
(arm.)
legato
poco ritenuto
rall.
Piu Mosso
f marcato (articolato)
sfz
p
optional
(d.v.)
(d.v.)

DEUX THÈMES POPULAIRES CUBAINS

DOS TEMAS POPULARES CUBANOS

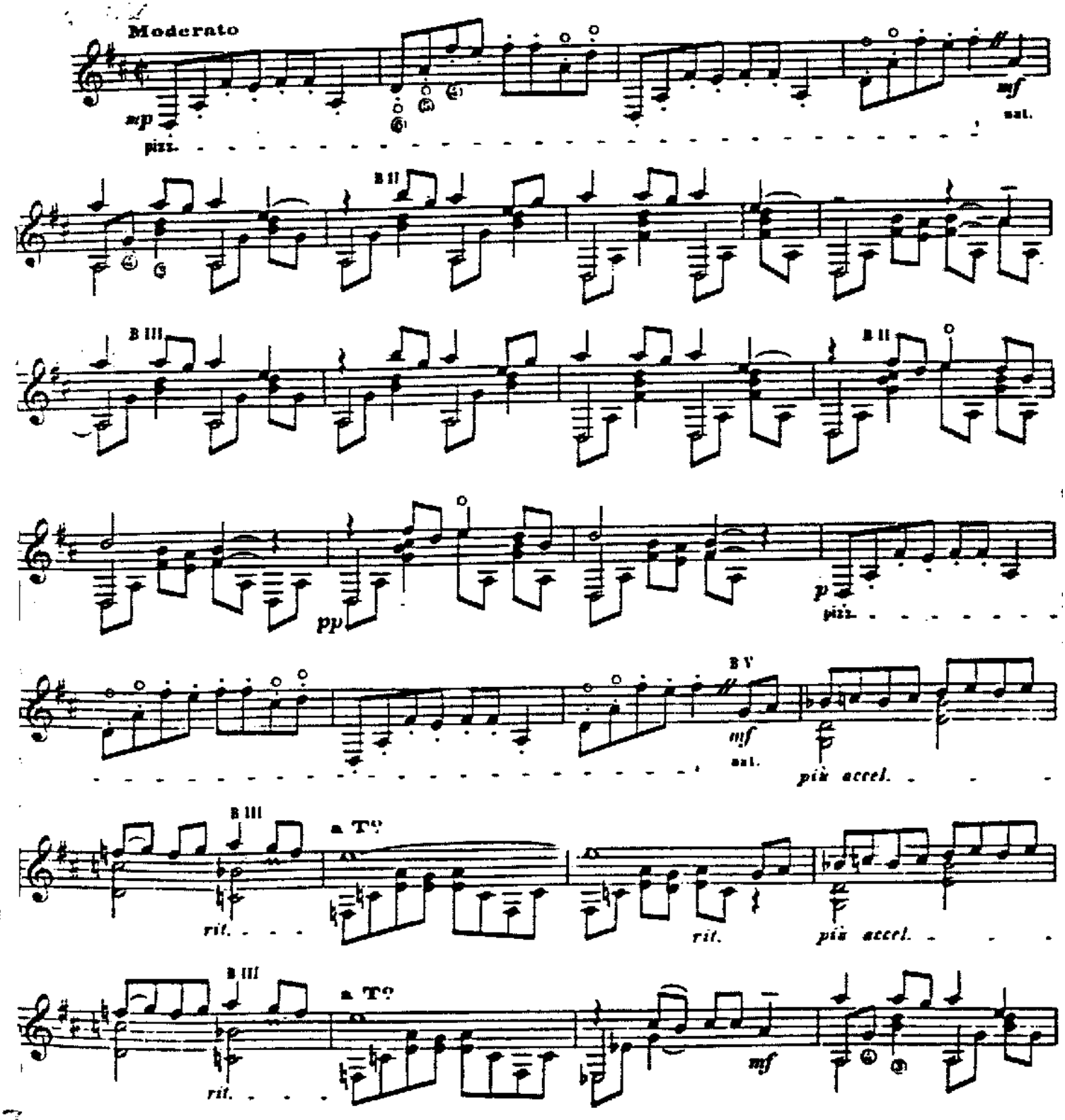
pour Guitare

Leo BROUWER

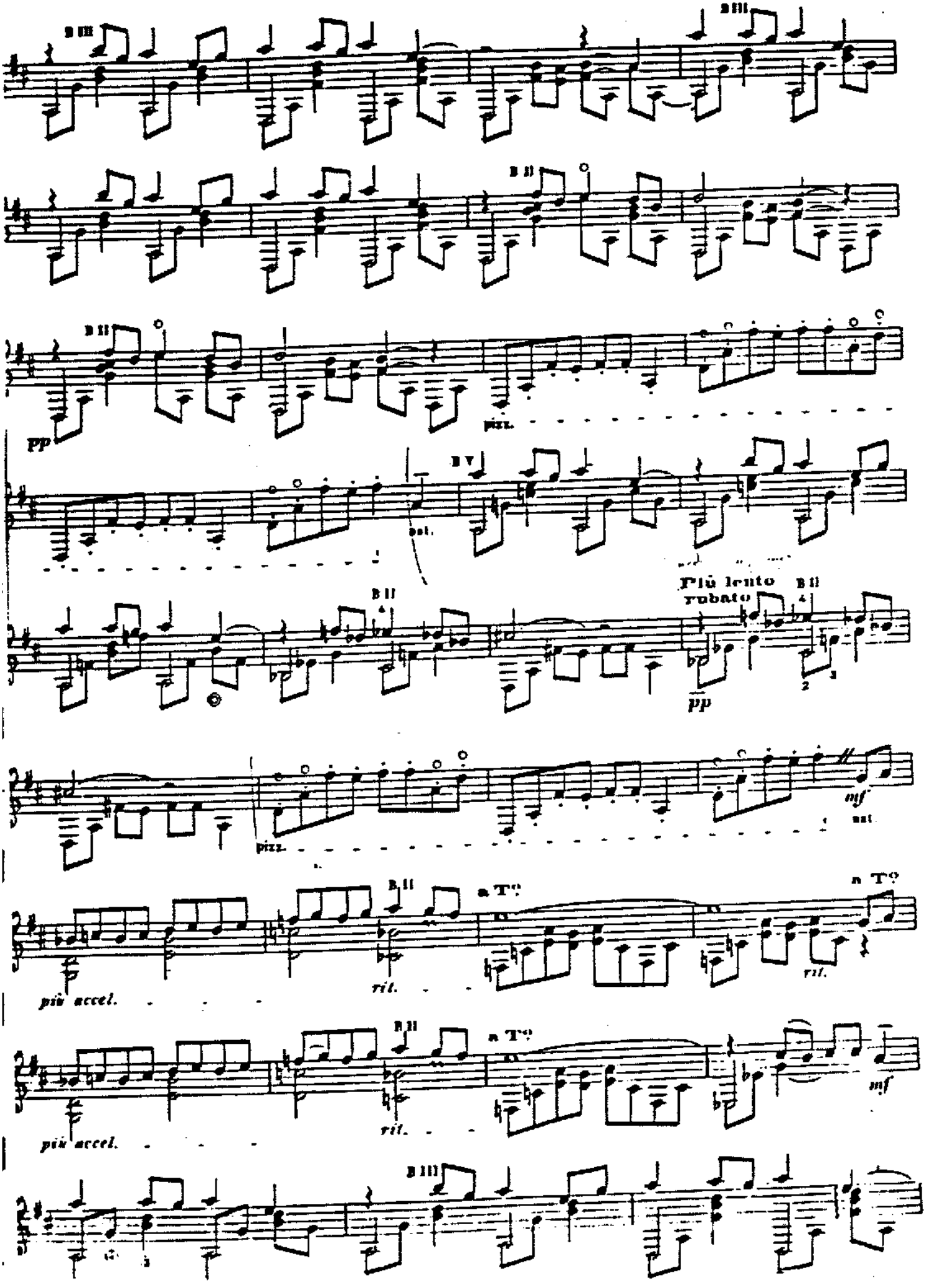
BERCEUSE

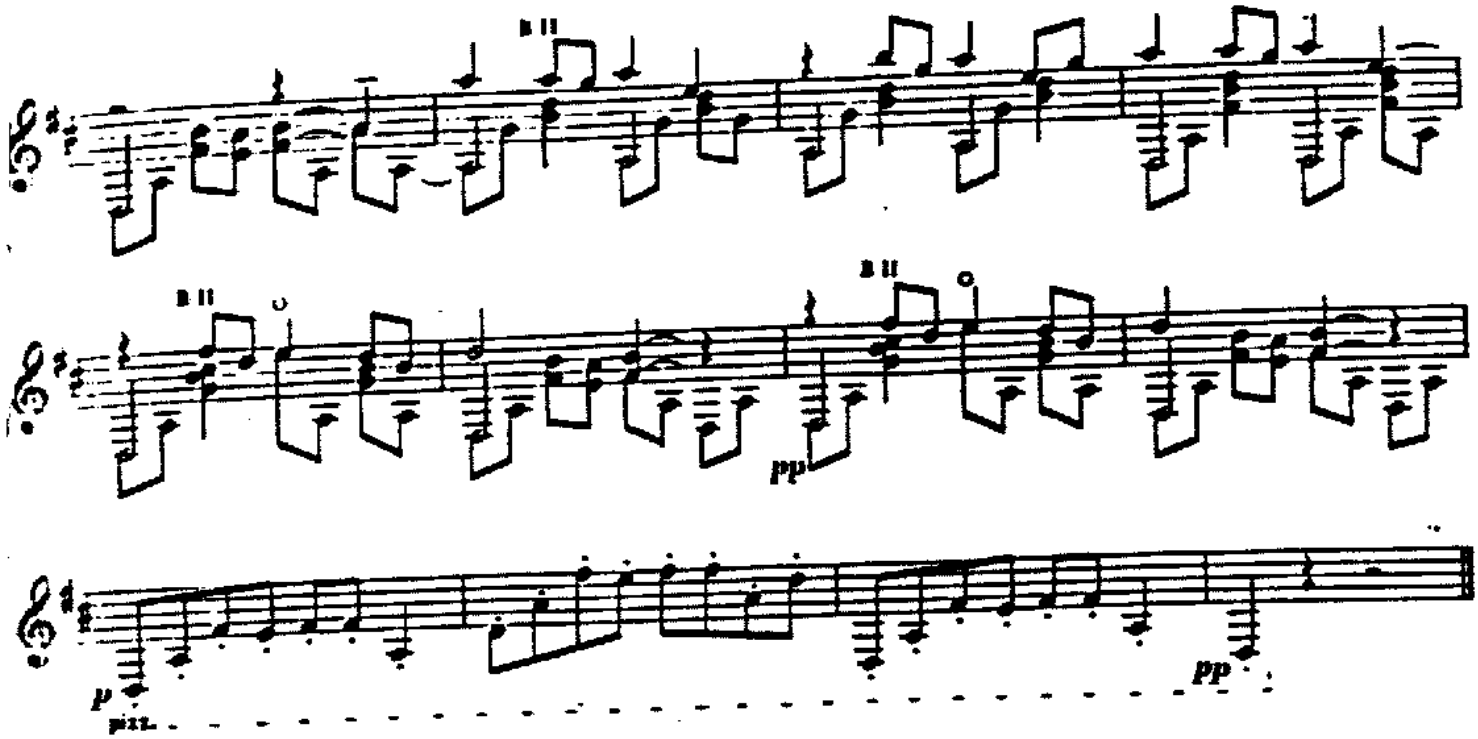
CANCIÓN DE CUNA

(sur un thème de Grenet)



by EDITIONS MAX ESCHIG

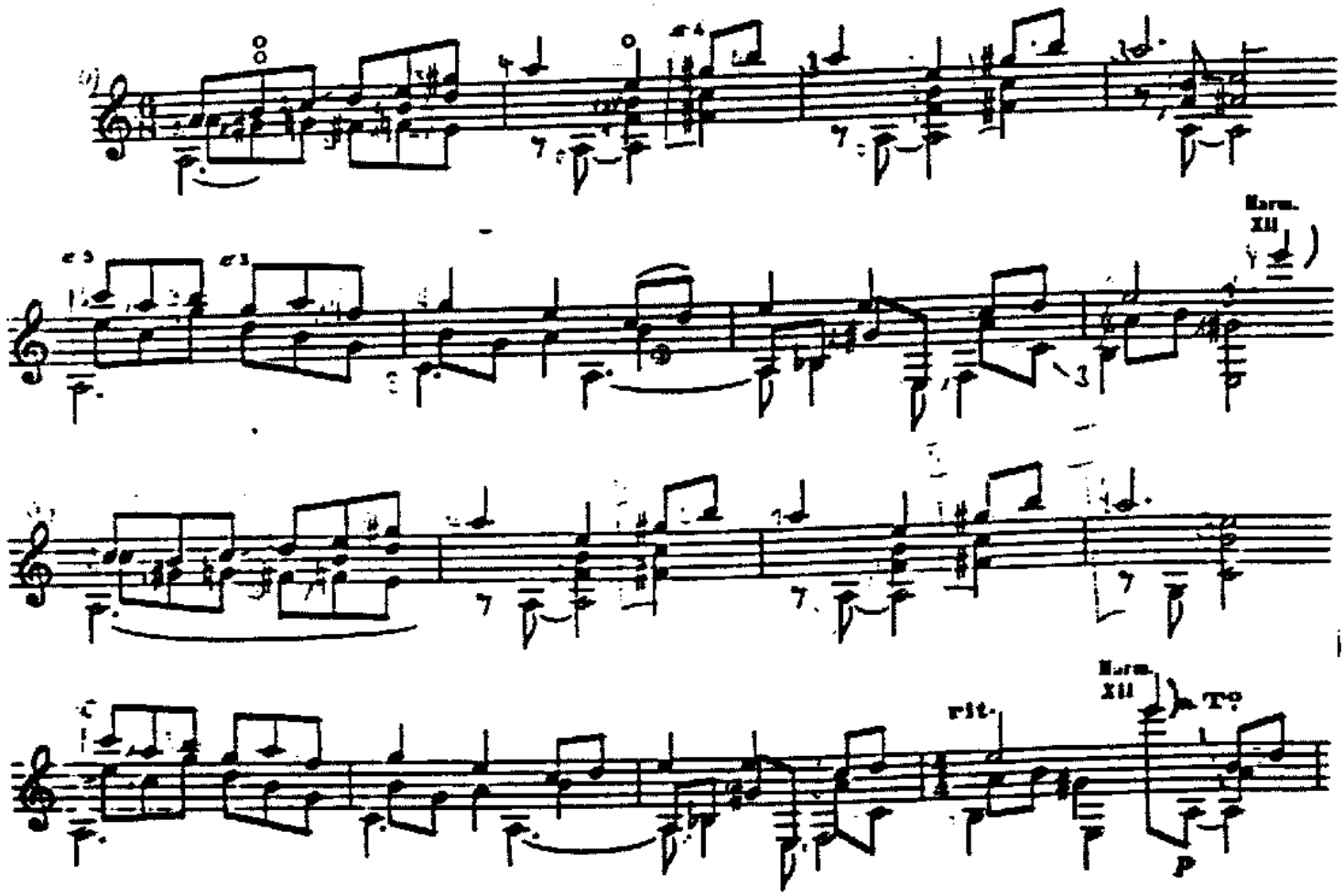

B III
B II
pp
pizz.
ord.
B V
Più lento
rubato
mf
a T°
rit.
più accel.

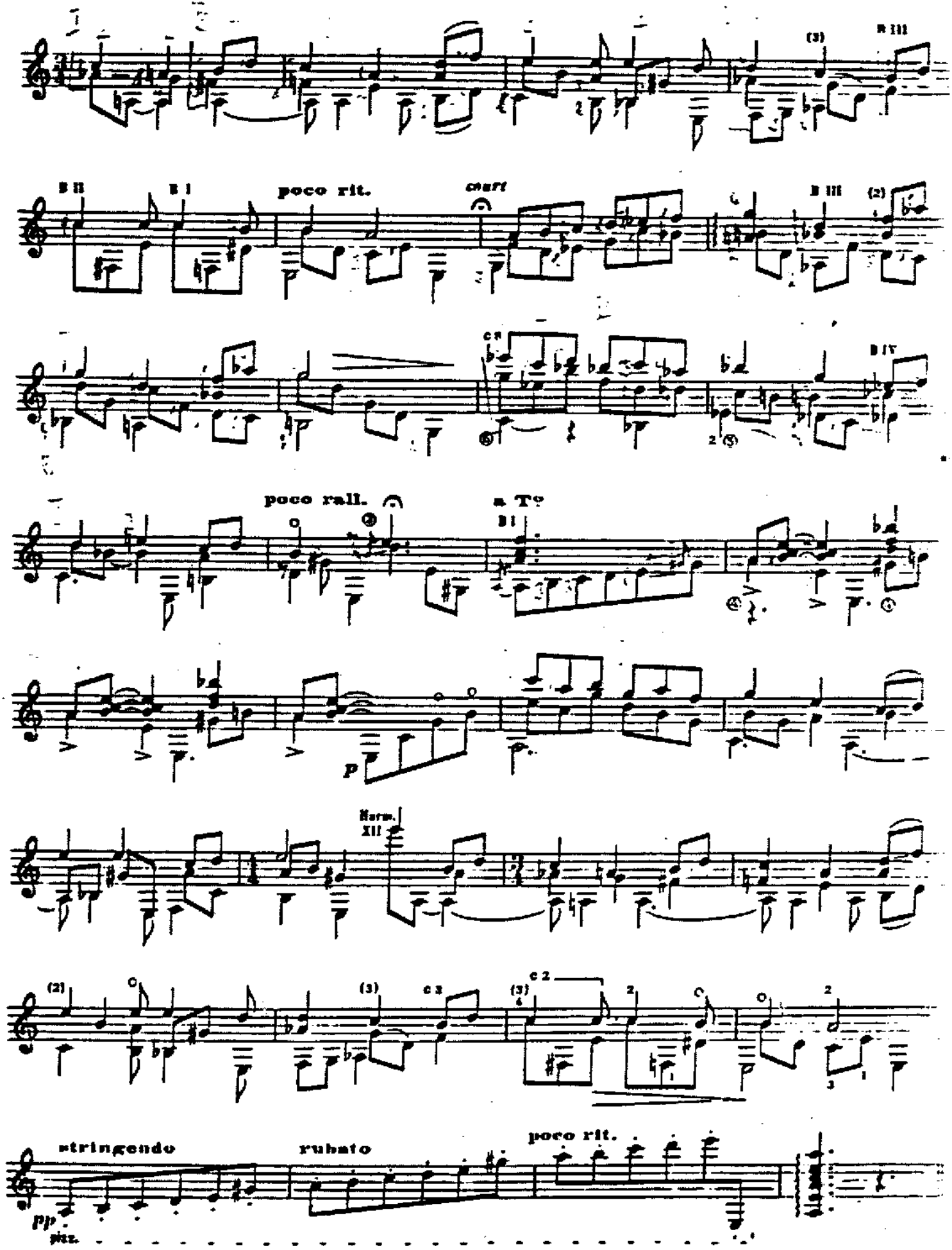


LES YEUX SORCIERS

OJOS BRUJOS

(sur un thème de Roig)




B III
(3)
B II
B I
poco rit.
cresc
B III
(2)
B IV
poco rall.
a Tempo
B I
p
Horn.
XII
(2)
(3)
(3)
stringendo
rubato
poco rit.
pp
pizz.

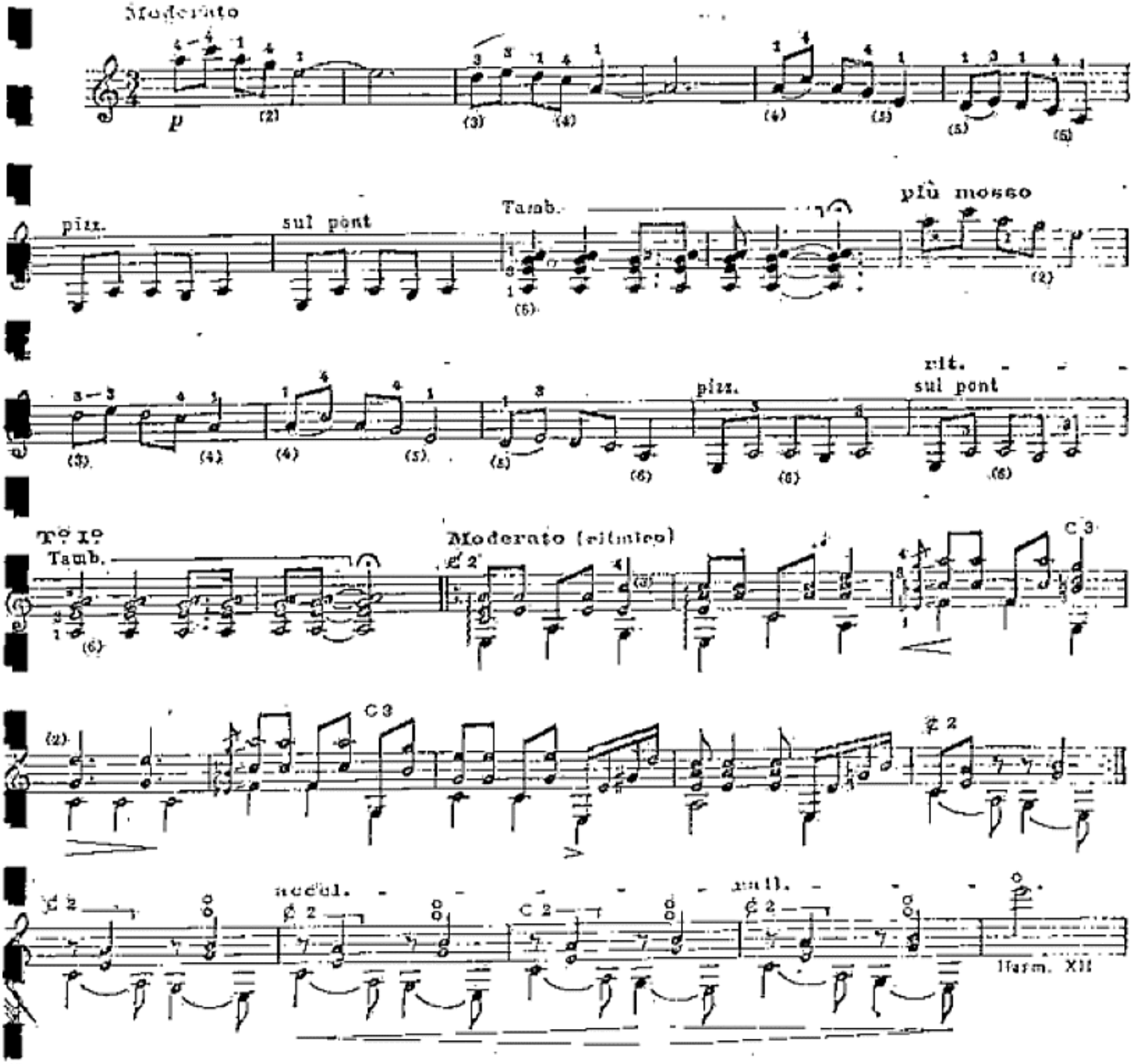
(sobre un tema folklórico)

(Nº 1 des TROIS PIECES LATINO-AMERICAINES)

Danza del Altiplano

LEO BROUWER

Moderato



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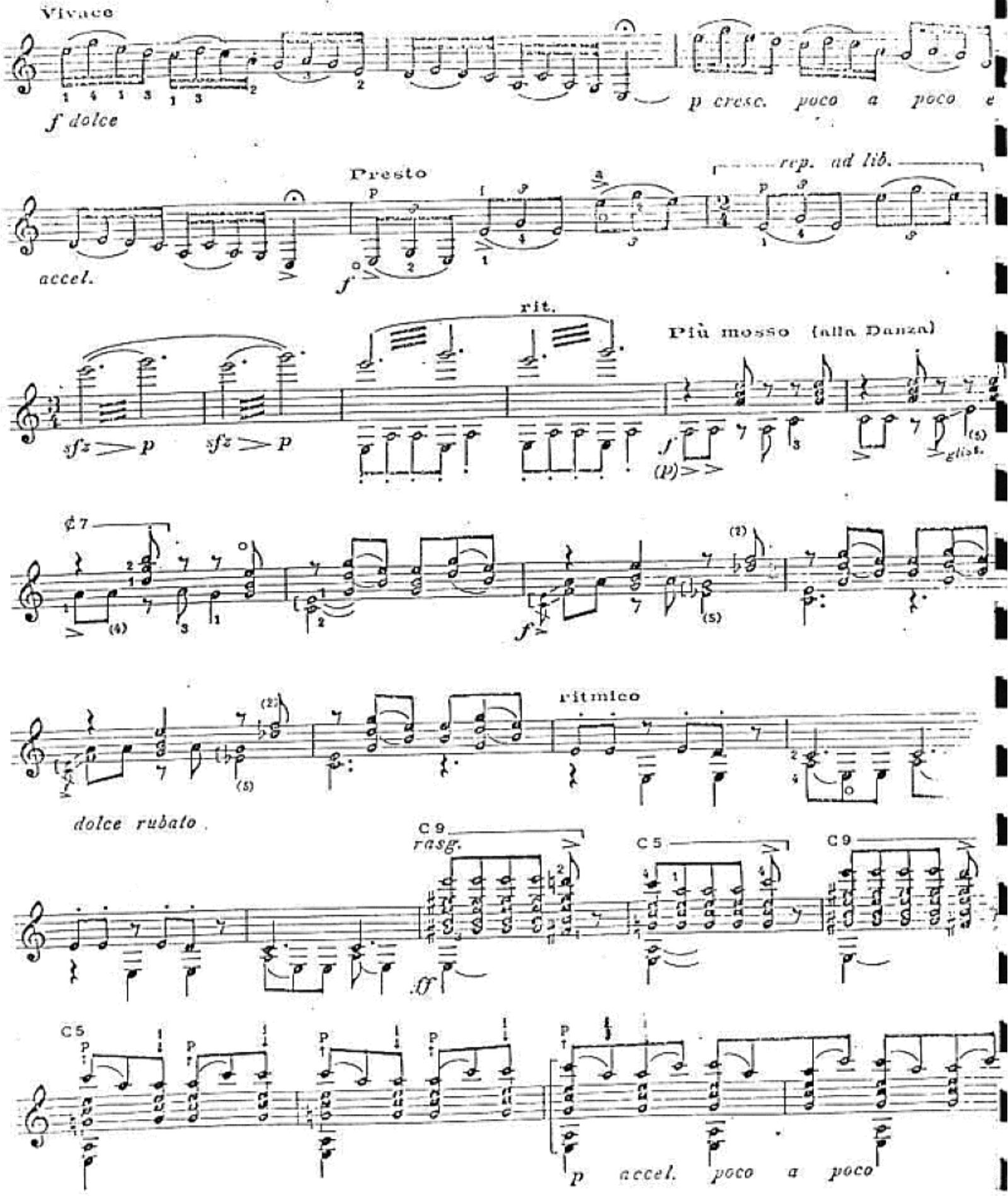
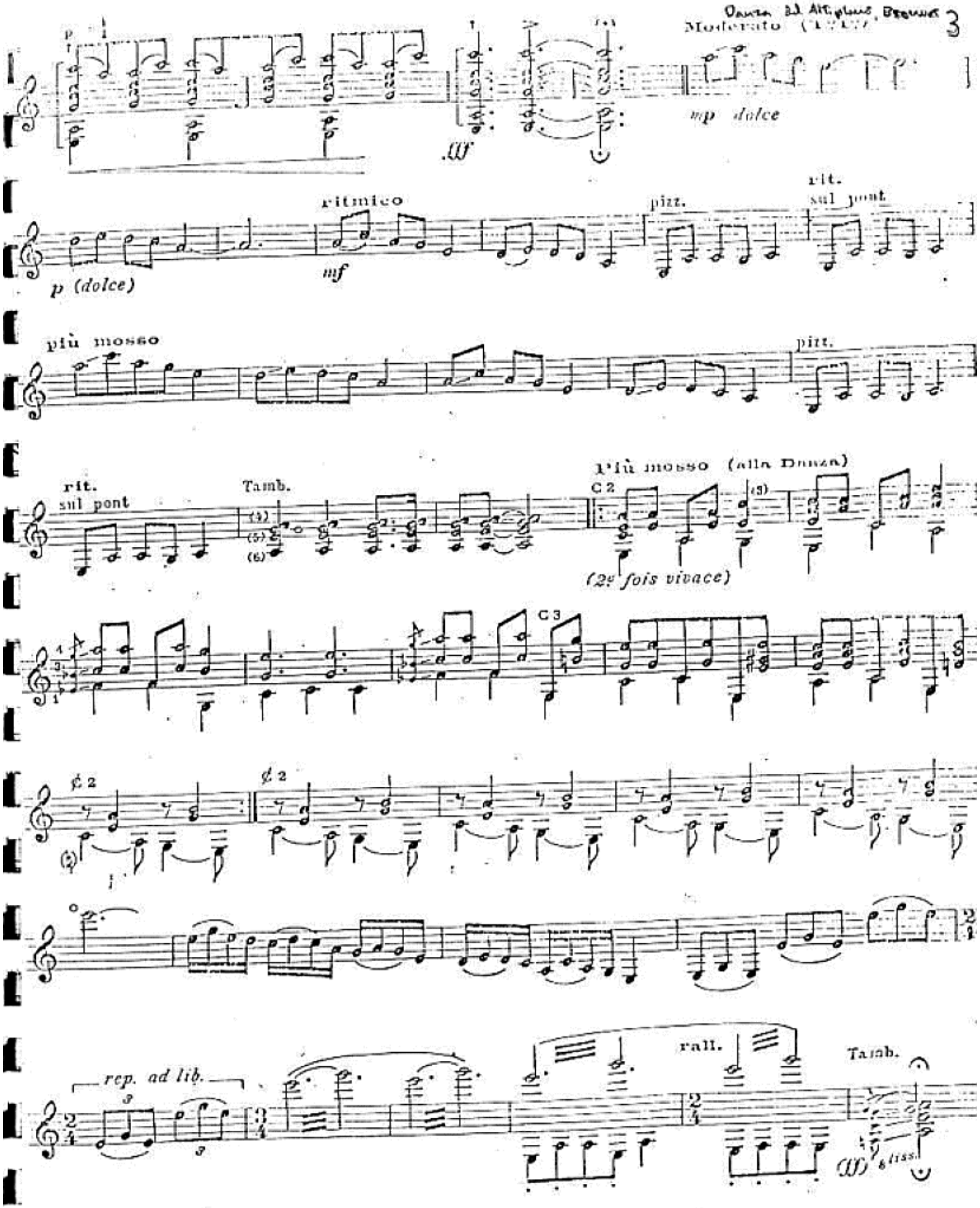
M.Z. 8436

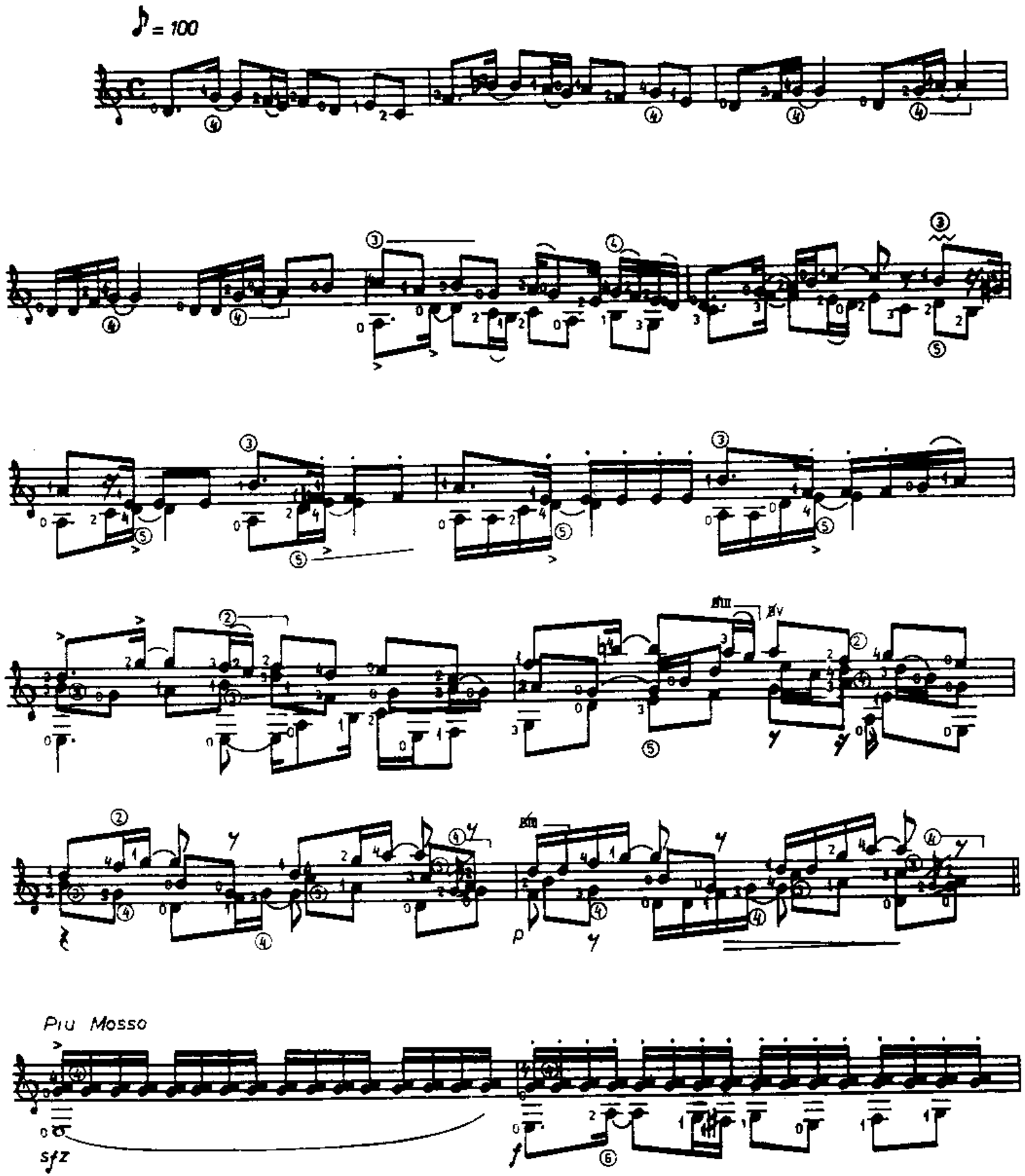
Tous droits réservés pour tous pays.

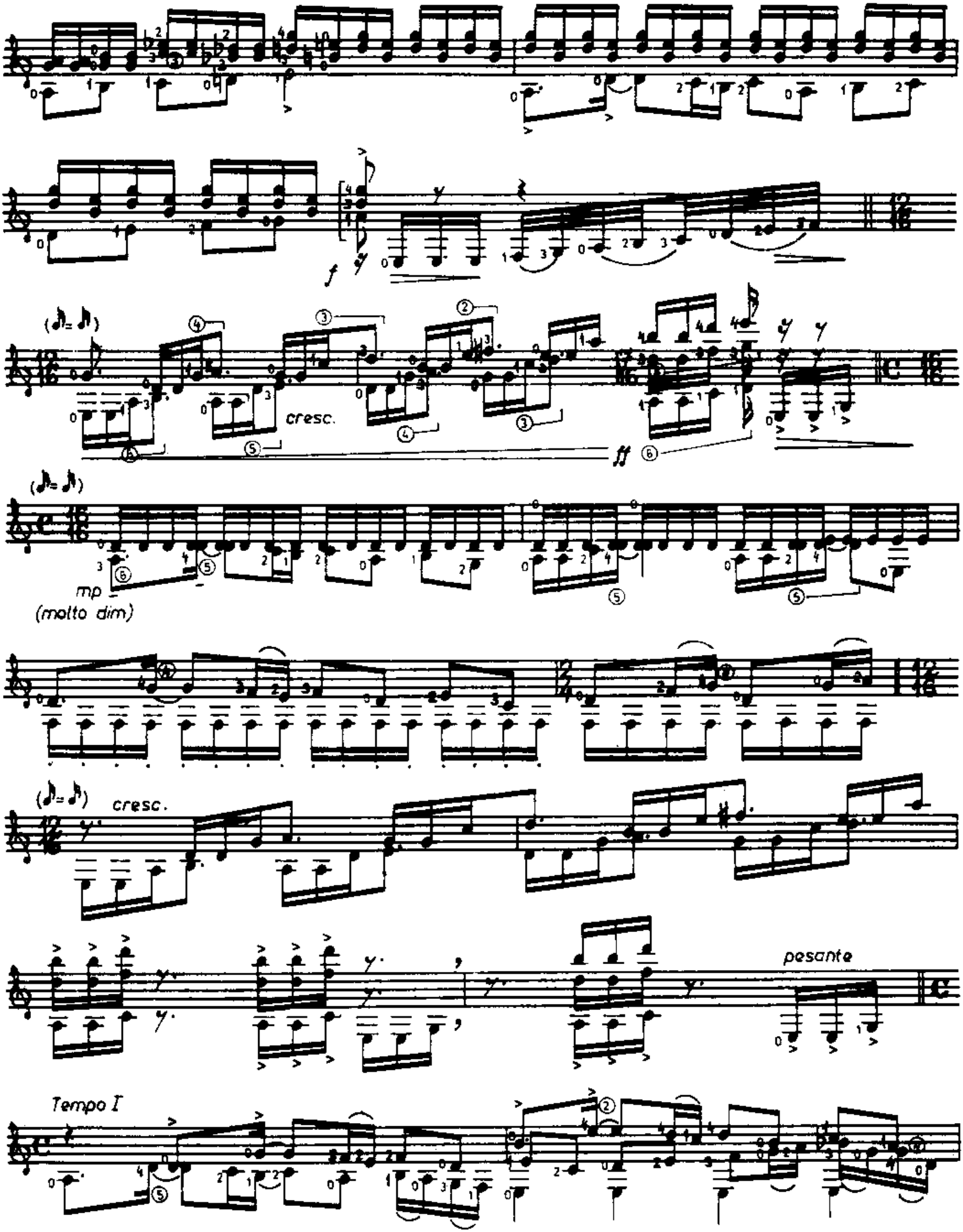
Danza del Altiplano

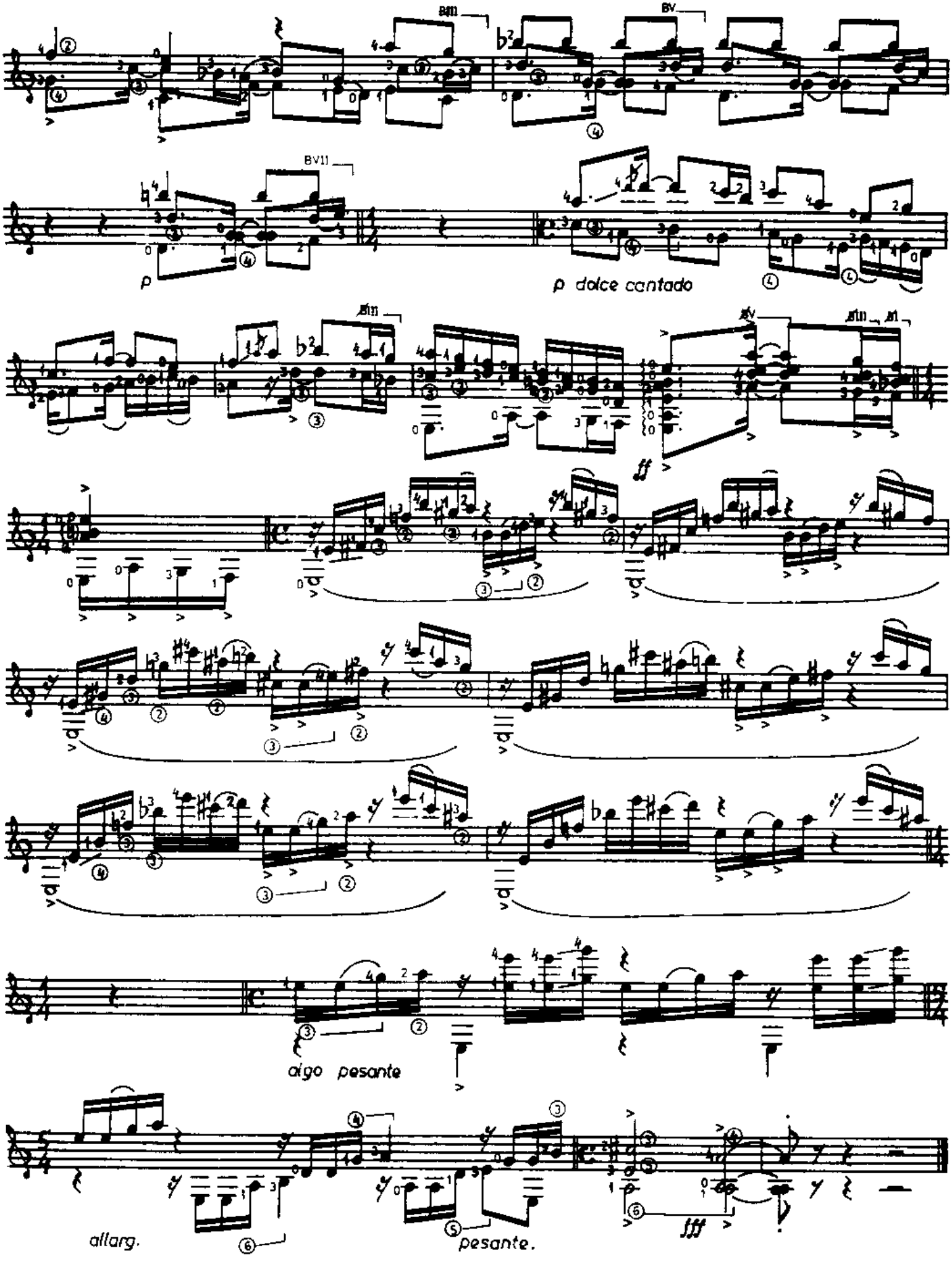



Moderato
mp dolce
fff
p (dolce)
ritmico
mf
pizz.
rit.
sul pont
più mosso
pizz.
rit.
sul pont
Tamb.
Più mosso (alla Danza)
C 2
(2e fois vivace)
C 3
rep. ad lib.
rall.
Tamb.
(fff)

FUGA No. 1




f
cresc.
ff
mp
(molto dim)
cresc.
pesante
Tempo I


BIII
BV
BVII
p
p dolce cantado
BIII
BV
BIII
BI
ff
algo pesante
allarg.
pesante.
fff

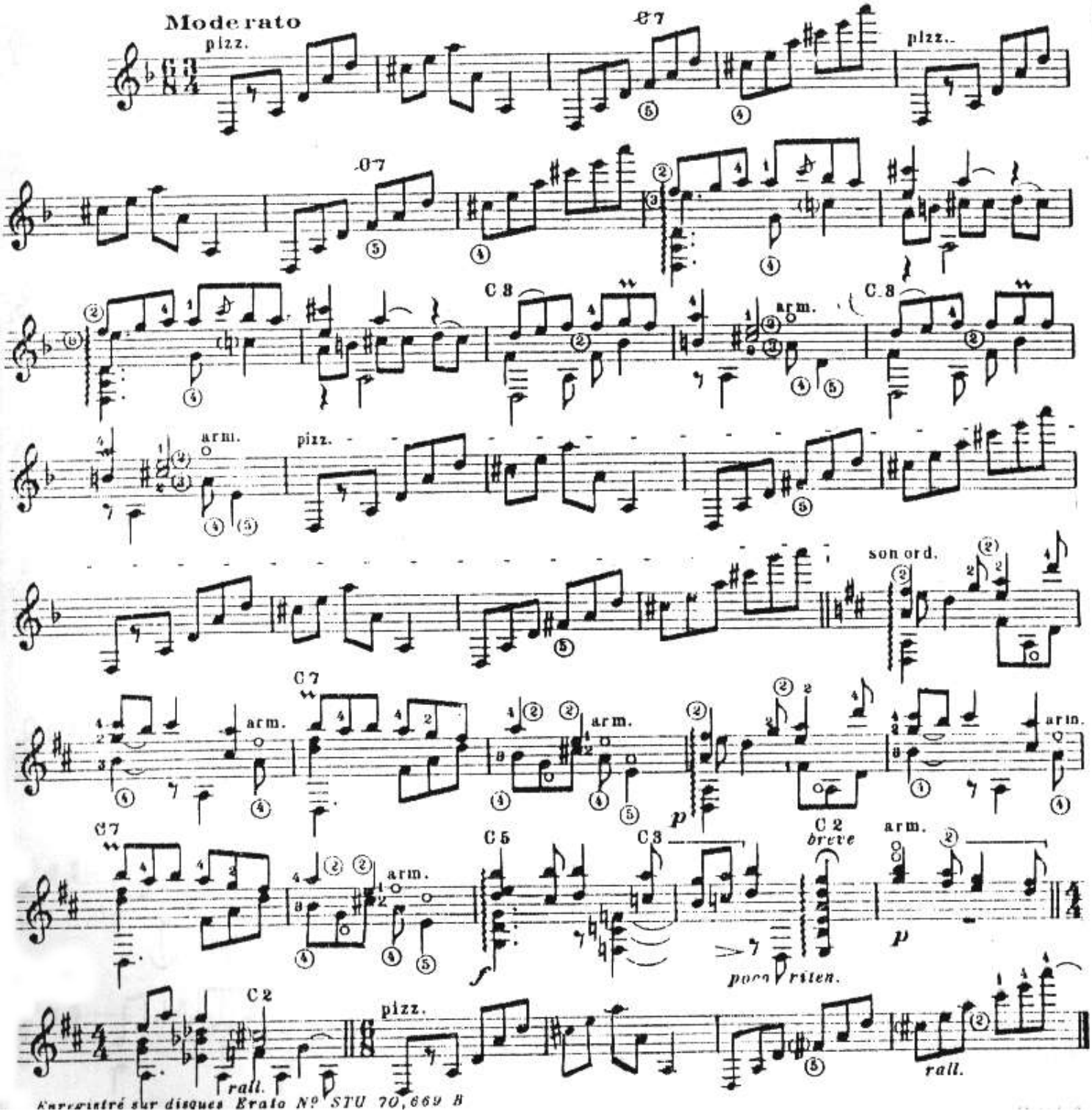
DEUX AIRS POPULAIRES CUBAINS

(DOS AIRES POPULARES CUBANOS)

Leo BROUWER

I. Guajira criolla

Sur un thème d'Anckerman



КРЕСТЬЯНСКАЯ МУЗЫКА

Прелюдия

Allegretto (♩=104)

I

II

mp grazioso

mp *grazioso*

G. P.

Фп. 12

G. P.

poco rit.

II

II

II

II

Repetir ad lib.

Интерлюдия

Moderato (♩=84)

II

p

II

mp cantando

II

rit.

G. P.

Танец

Allegretto

metálico

VII

1. 2.

III

V III V

V

II

Финал

Allegretto (♩ = 104)

II

V

II

0

VI

f

VI

II

V VIII V

V VIII

G.P.

IX VII

IX

PER SUONARE A DUE (1973)

POUR JOUER A DEUX
pour deux Guitares

L. BROUWER
(1939)

INDICATIONS

1) **Pour jouer à deux.** Peut être interprété par 2 guitares ou 1 guitare avec enregistrement préalable.

2) La guitare enregistrée est la seconde.

3) Les adjacentes verticales sont approximatives, non exactes.

4) La structure de l'œuvre se compose de 5 parties, la première et la dernière interchangeables (Prologue & Épilogue) et les 3 intermédiaires (Scherzo de bravoure, Interlude et Grand Pas de Deux) également interchangeables.

5) La musique insérée dans un rectangle se répète et est indépendante en ce qui concerne le temps.

6) = groupe lent et calme

= groupe agité (movido)

= groupe rapide (très rapide)

= groupe le plus rapide possible

 = note aiguë indéterminée

= son indéterminé de hauteurs relatives.

= note d'intonation assourdie obtenue en appuyant les doigts de la main gauche. (sans arriver à la tastiera) jouer normalement de la main droite.

s.p. = métallique, (« sur le chevalet » ou près du chevalet).

= Legato possible.

7) Percussion : a) = frapper sur les côtés ou « **aros** »

b) = frapper sur le front ou table d'harmonie

c) = Tamboura

d) = frapper en articulant avec les doigts des deux mains sur (**la tastiera**).

8) Effets sonores :

a) = battement de mains
[clap]

b) = claquer la langue avec force
[click]

c) [pst] [dum] [ch. k. ch] [sip] etc. = émissions vocales courtes onomatopéiques.

d) = claquer les doigts
[snap]

9) Les titres des parties ou mouvements doivent apparaître au Programme dans l'ordre choisi par le guitariste.

10) Exceptionnellement, quelques mouvements pourraient être supprimés pour écourter la durée totale, dans ce cas, en le signalant au programme comme des fragments (sans ordre spécifique mais sous-titrés).
Durée totale : (13' 00" environ)

INDICATIONS

OUVRAGE PROTÉGÉ
PHOTOCOPIE INTERDITE
Même partielle
(Loi du 11 Mars 1957)
Constituerait contrefaçon
(Code Pénal, Art. 425)

	Espagnol	Anglais	Français
	clap = palmada	to clap hands	battements de mains
	click = chasquear la langua con forza	to click the tongue	claquer la langue (espagnol : avec force)
PST DUM	= emisiones vocales cortas, onomatopéyicas	vocal emissions	émissions vocales (espagnol : courtes, onomatopéiques)
	snap = chasquear los dedos	to snap (or slap) the fingers	claquer les doigts
	= pausa muy breve	very short pause	pause très brève
	= pausa breve	short pause	pause brève
	= pause menos breve	less short pause	pause moins brève
	= pausa larga	long pause	pause longue
	= pausa muy larga	longer pause	pause plus longue
	= adyacencia. Acordo conjunto	adyacency, conjunct chord.	élément adjacent, accord conjoint
	= grupo lento	slow group	groupe lent
	= grupo moderato	moderate group (rather fast)	Groupe modéré (anglais : plutôt rapide)
	= grupo rapido	fast group	groupe rapide
	= grupo rapidísimo	very fast group	groupe très rapide
	= grupo acell.		groupe en accélération
	= grupo rall.		groupe en ralentissement

PERCUSION — PERCUSSION

Flt. = 1 wood block o caja de madera con 1 baqueta.

1 wood block or wood-en box with one stick.

bloc de bois ou caisse de bois avec 1 baguette.

Viola Alto = Pandereta/o golpear en la caja del instrumento.

Spanish pandereta/or to strike on instr's body.

Tambourin espagnol / ou frapper sur la caisse de l'instrument.

Guitarra Guitar Guitare = 3 distintas alturas de perc. P/ej : bongoes y temple bl. etc.

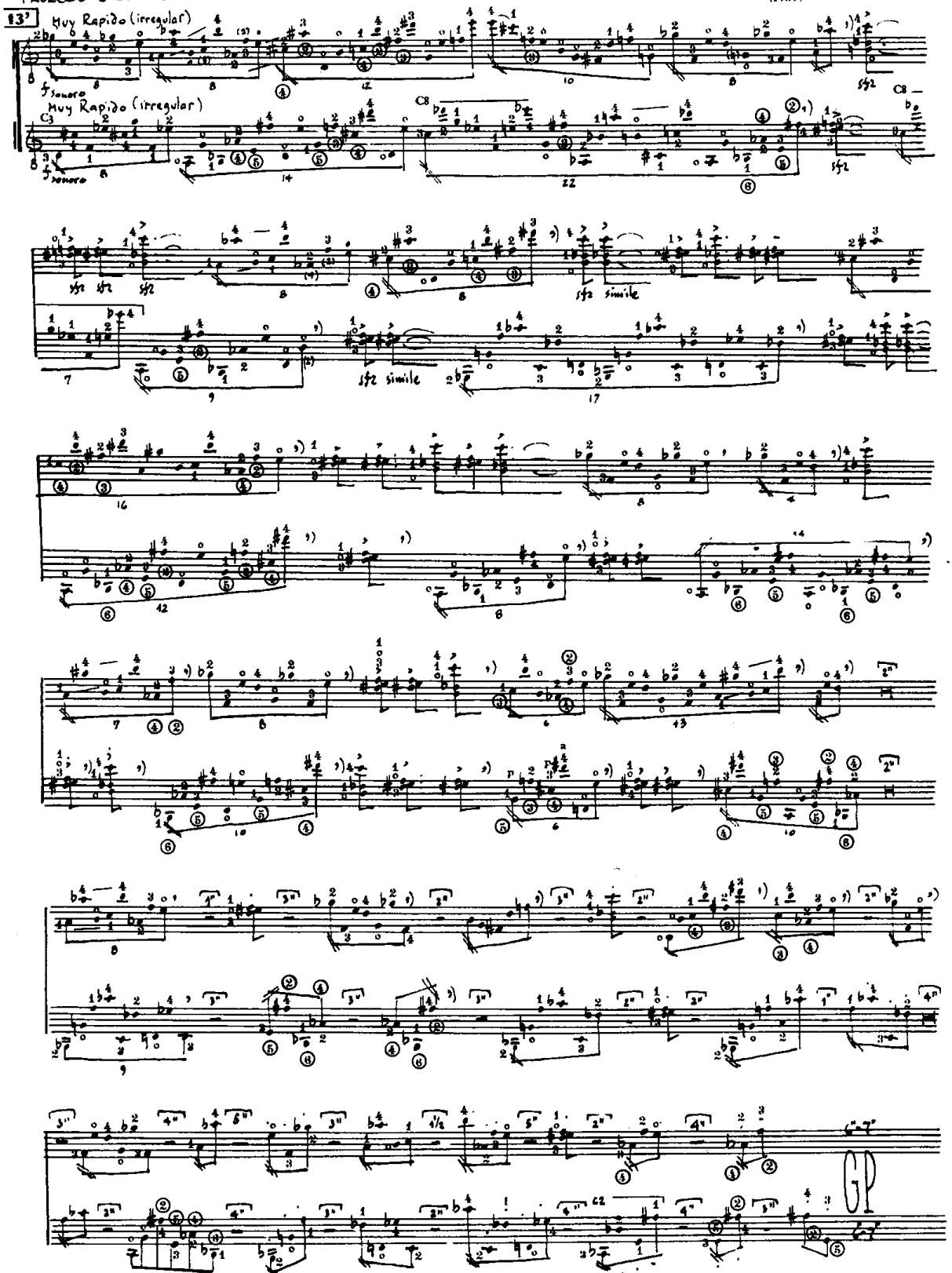
3 differents pitches of perc. for ex : bongoes & Temple bl. or another combination.

3 hauteurs de son différentes de perc. par ex : tambours et Temple bl. ou une autre combinaison -.

PROLOGO O EPILOGO I

PER SUONARE A DUE (1973)

L. BROUWER
(1939)



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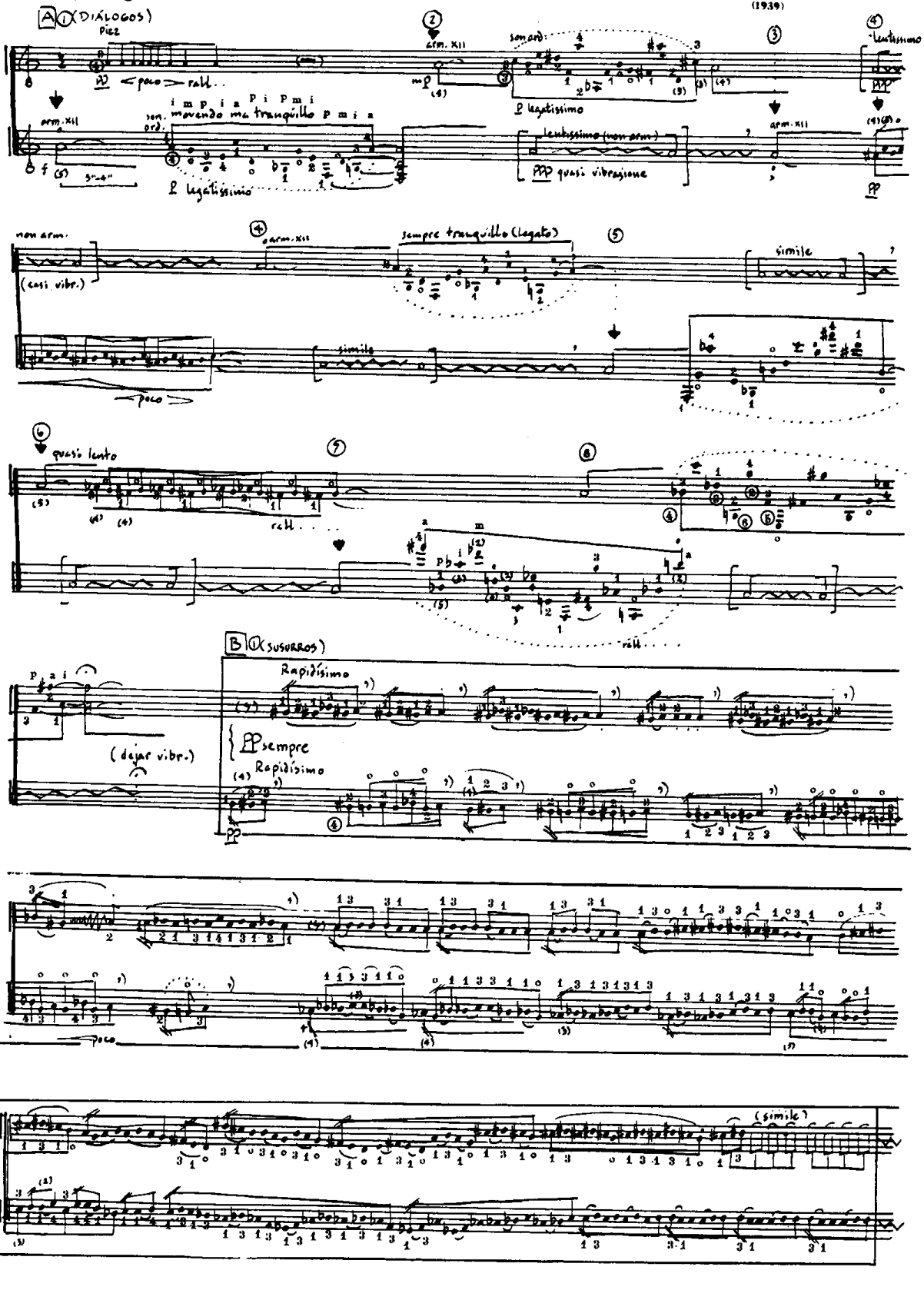
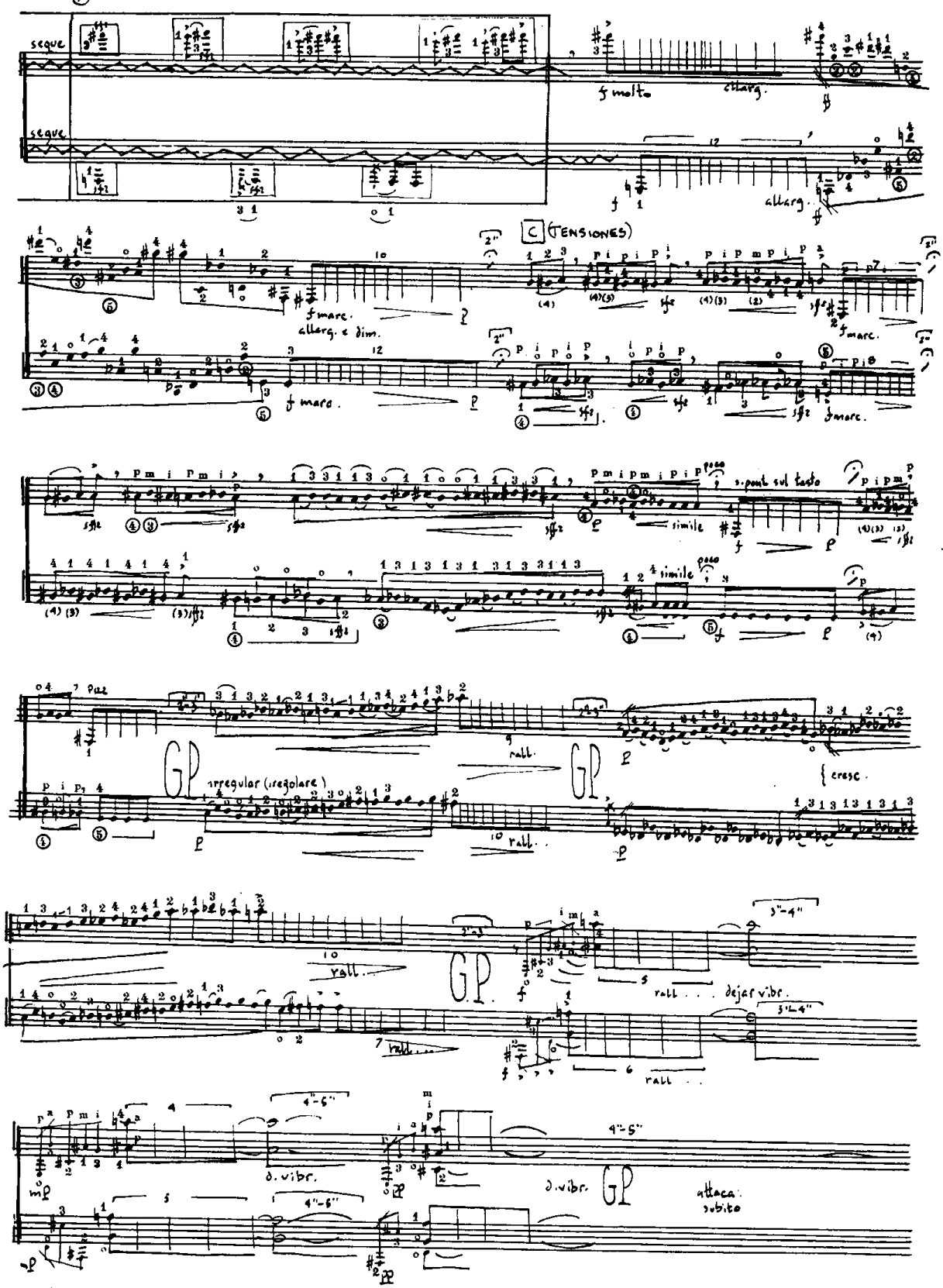
INTERLUDIO

"PER SUONARE A DUE" (1973)

L. BROUWER
(1939)

A (DIÁLOGOS)



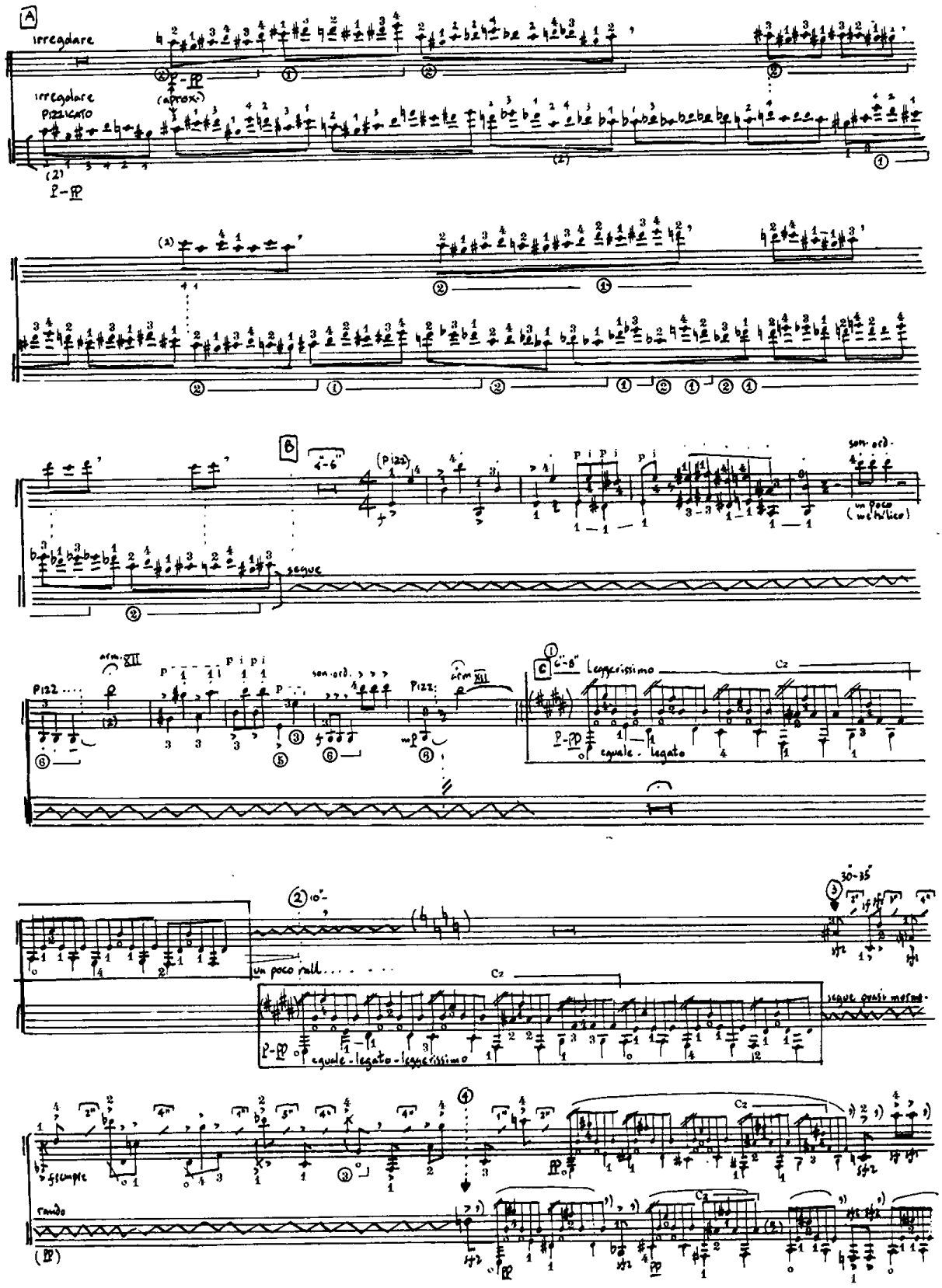


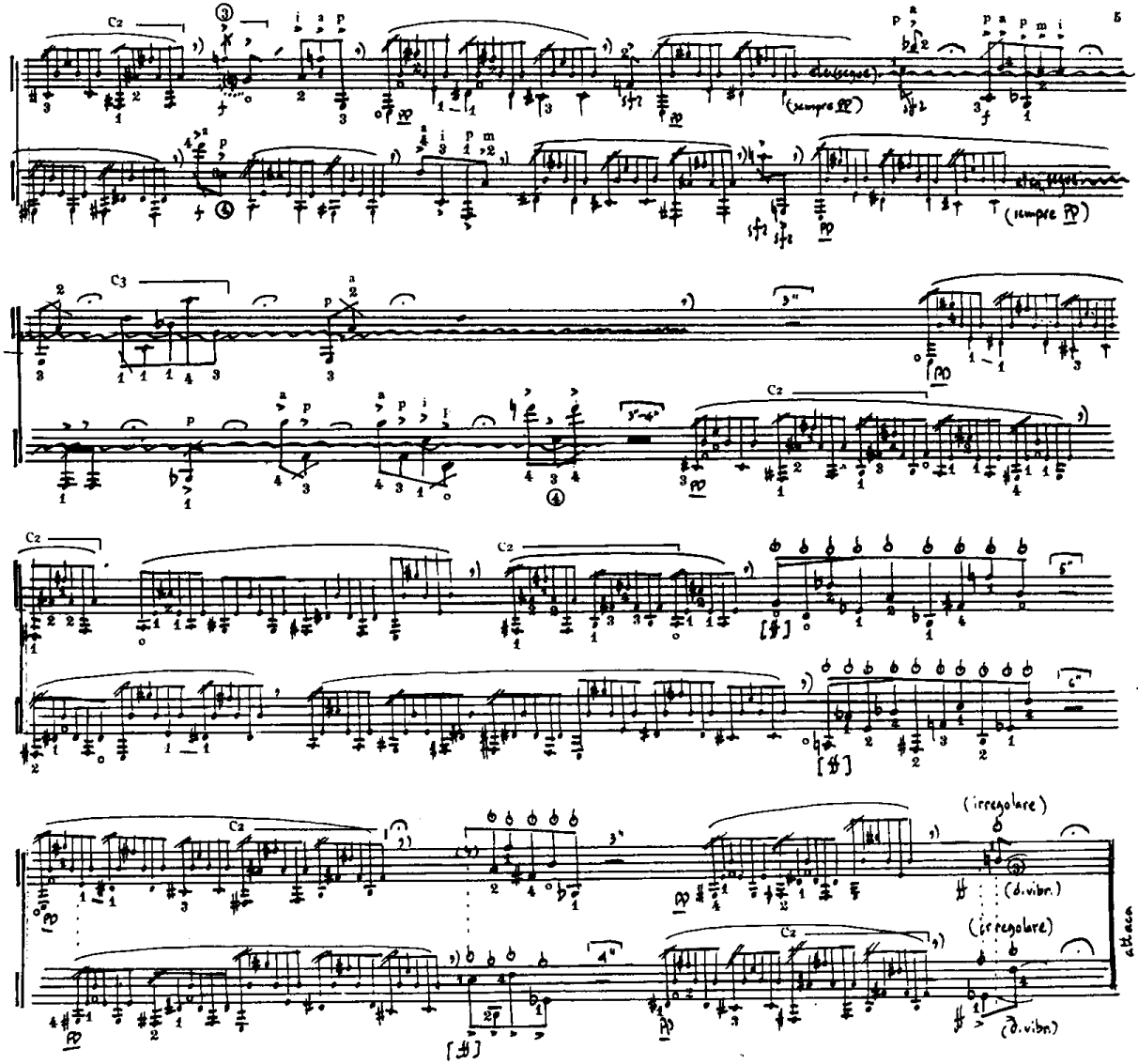
Interludio 2

GRAND PAS DE DEUX

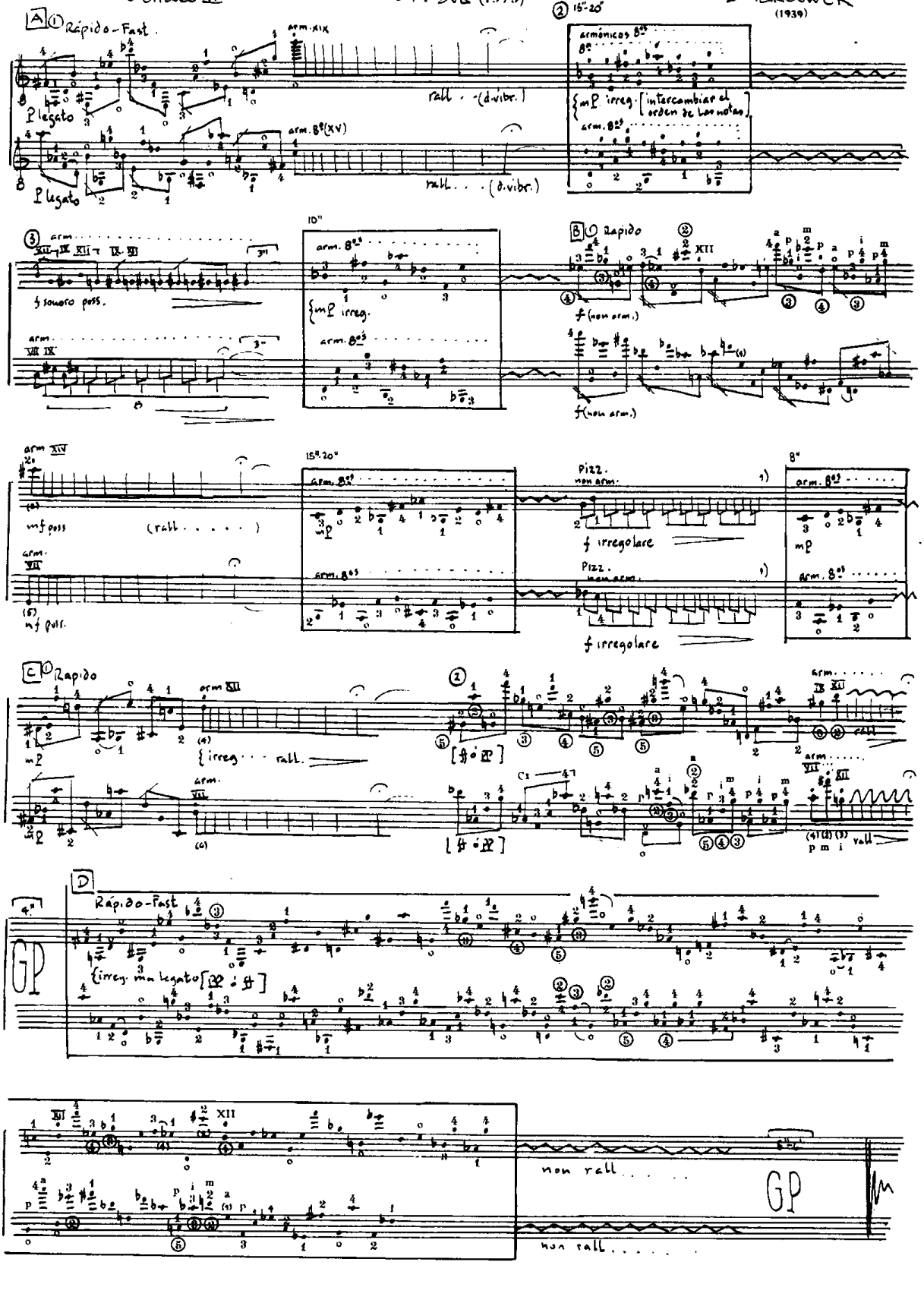
"PER SUONARE A DUE" (1973)

L. BROUWER
(1939)

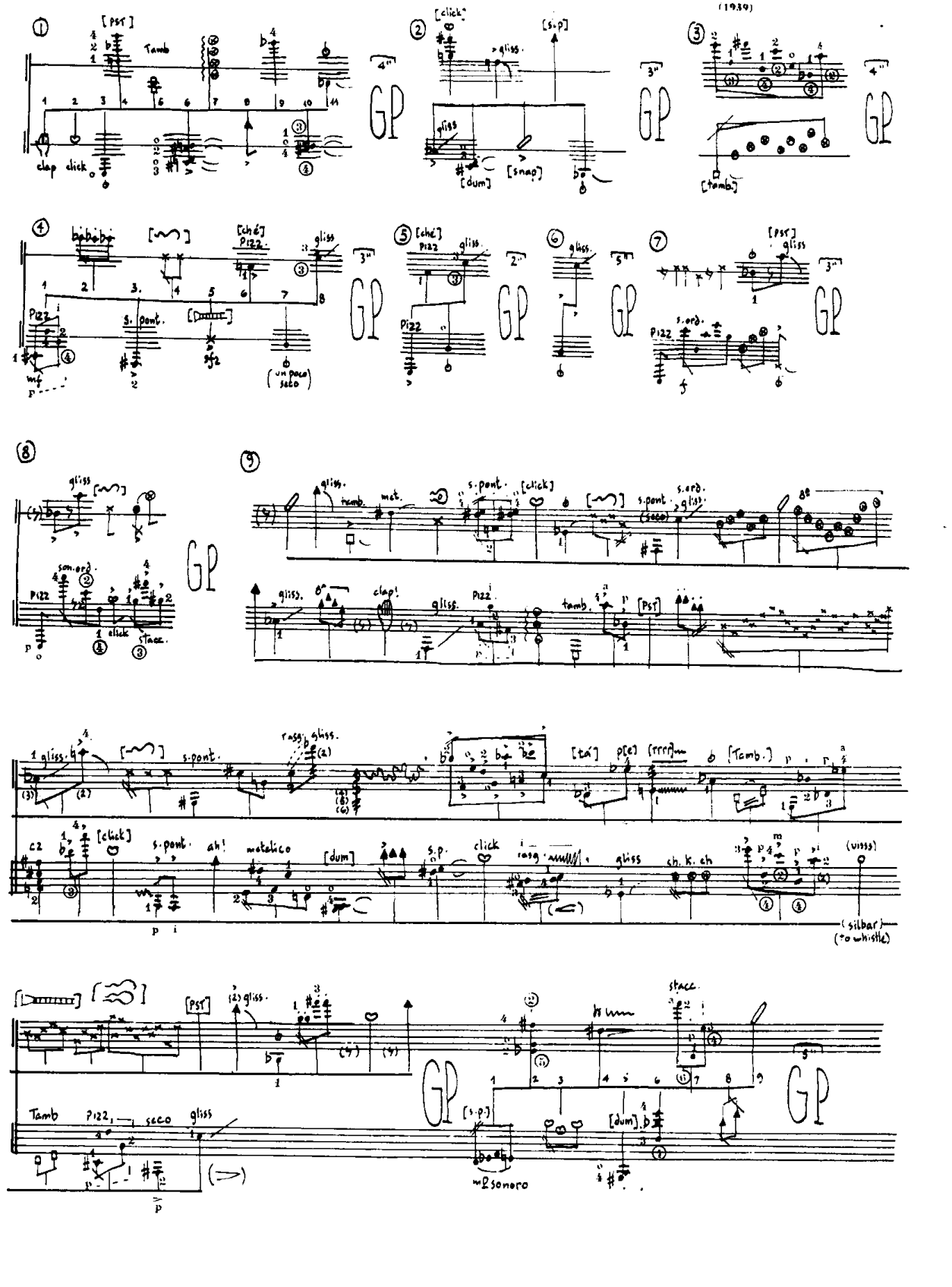


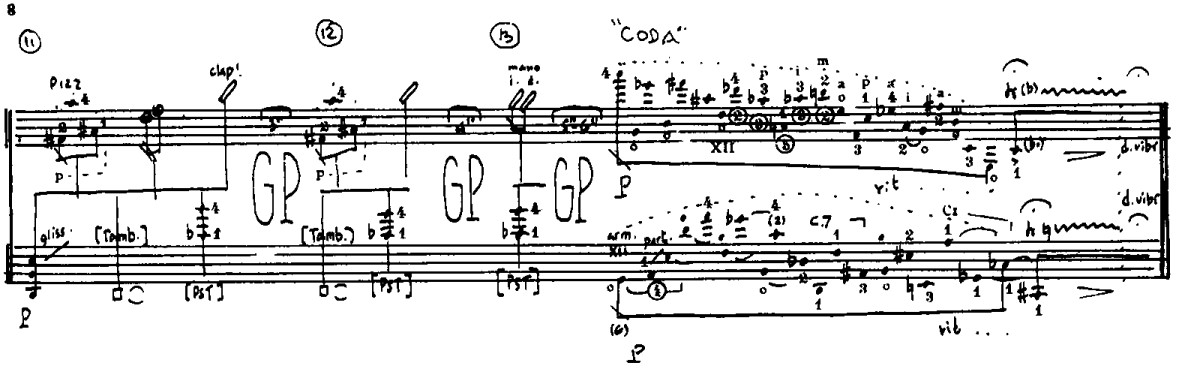

C2
C3
(sempre pp)
(sempre pp)
(irregolare)
(d.vibr.)
(irregolare)
(d.vibr.)
attacca

PROLOGO o EPILOGO II — PER SUONARE A DUE (1973) — L. BROUWER (1939)



SCHERZO DI BRAVURA "PER SUONARE A DUE" (1973) L. BROUWER (1939)





Doigtés par OSCAR CACERES

Durée: 13 m.

Imprimerie Rolland Père et fils

PIEZA SIN TITULO No. 1

LEO BROUWER

Allegro (♩ = 160)

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BII

BIV

f *p* *f* *p*

f

f

f *p* sub. *f* *dim.* - - - - - - - - -

rit. *p* a tpo.

Pizz

p

rit - - - - - - - - - - - - - - a tpo.

PIEZA SIN TITULO No. 2

Adagio Largo

arms XII — arms VII — arms XII — arms VII

mf cantando

arm XII — arms XII — arm XII

mp

Pesante

arm XII — arms XII — arm XII

libremente

arm XII — arm XII

arm XII — arms XII — arm XII

libremente

B II — arms XII — arms VII — arm XII

arms XII — arm XII

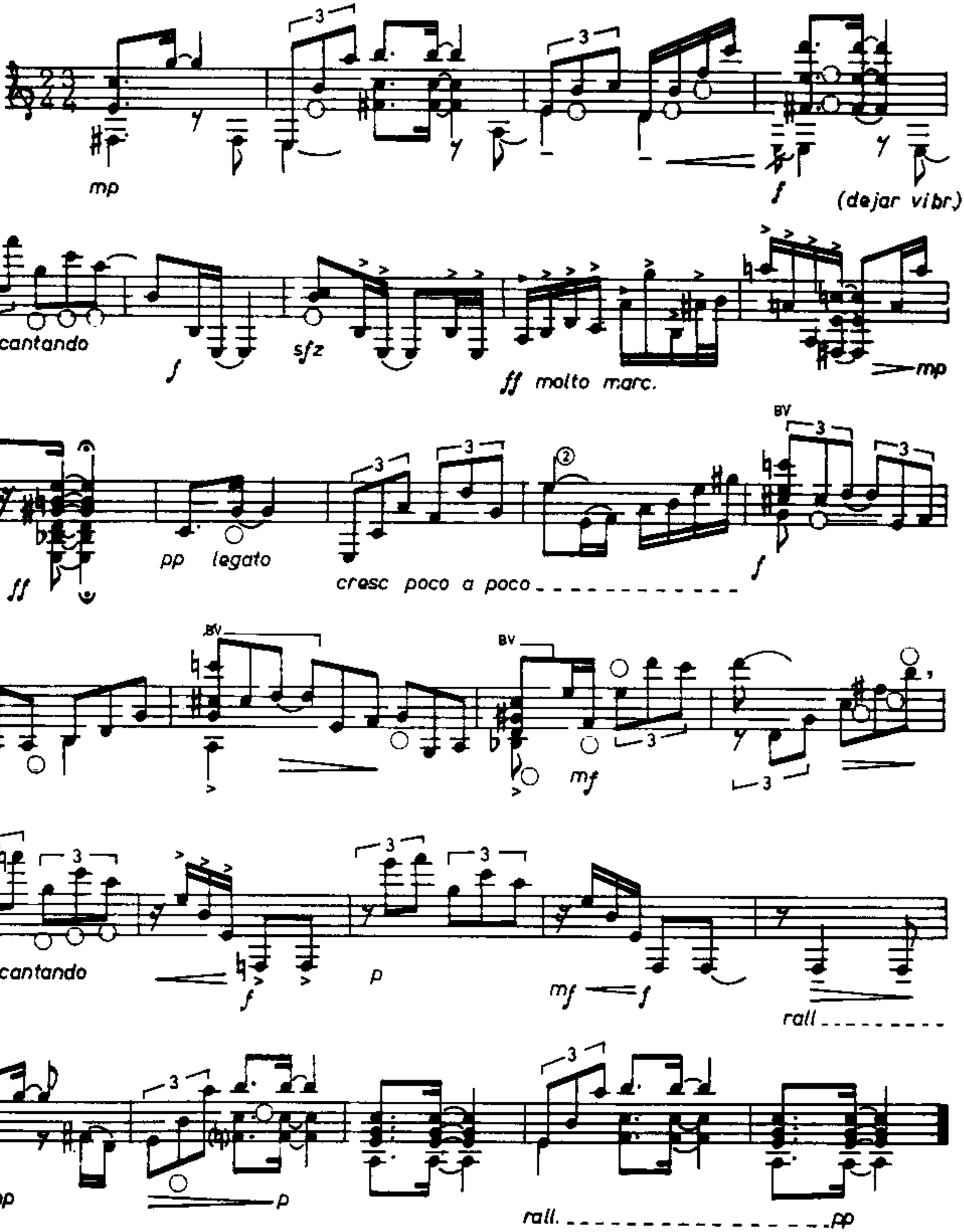
arms XII — arm XII — arm 8va XIX — arm 8va XIX — arms XII — arms VII — arms XII

p — *pp* — *ppp*

rall.

10.080

PIEZA SIN TITULO No. 3

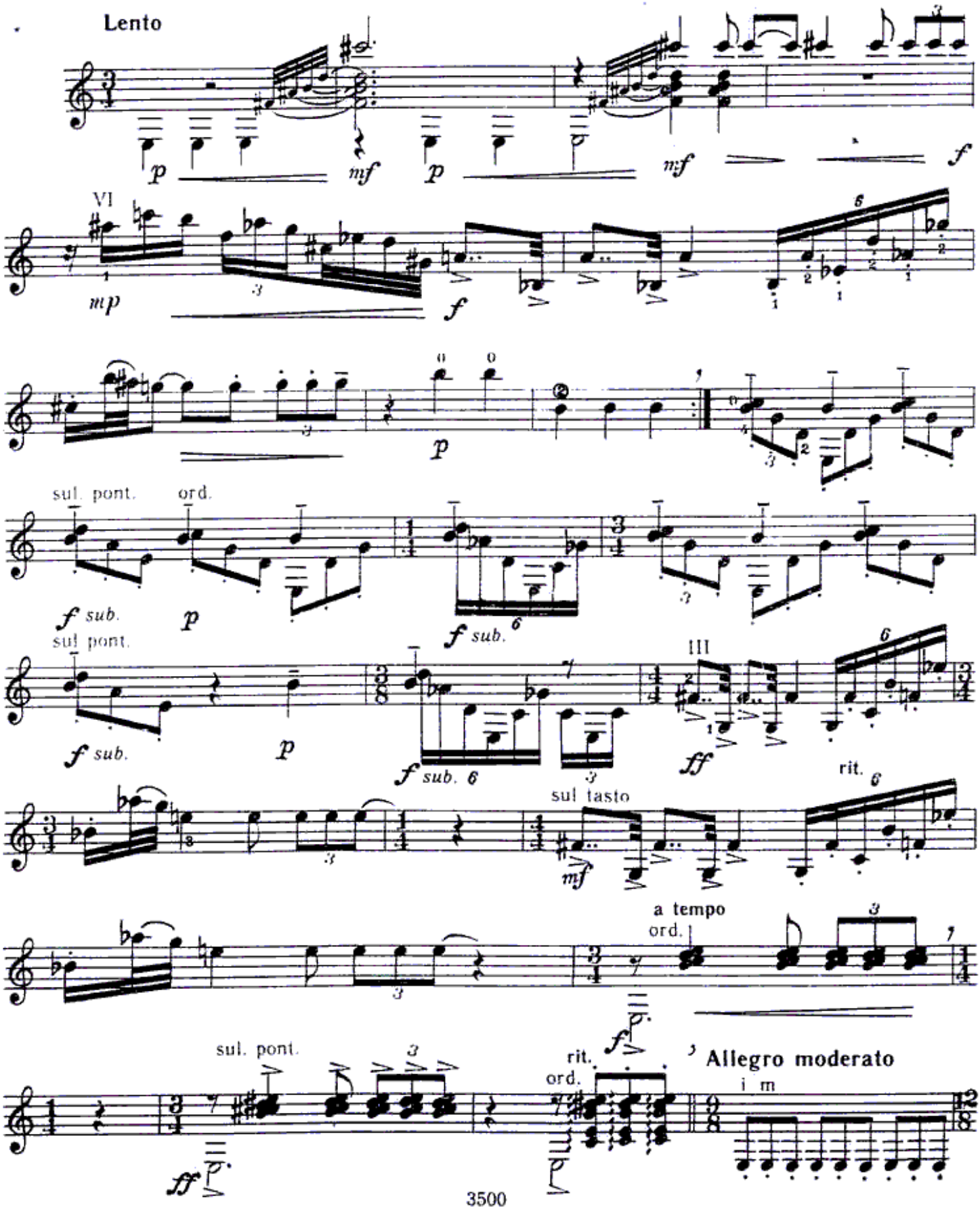


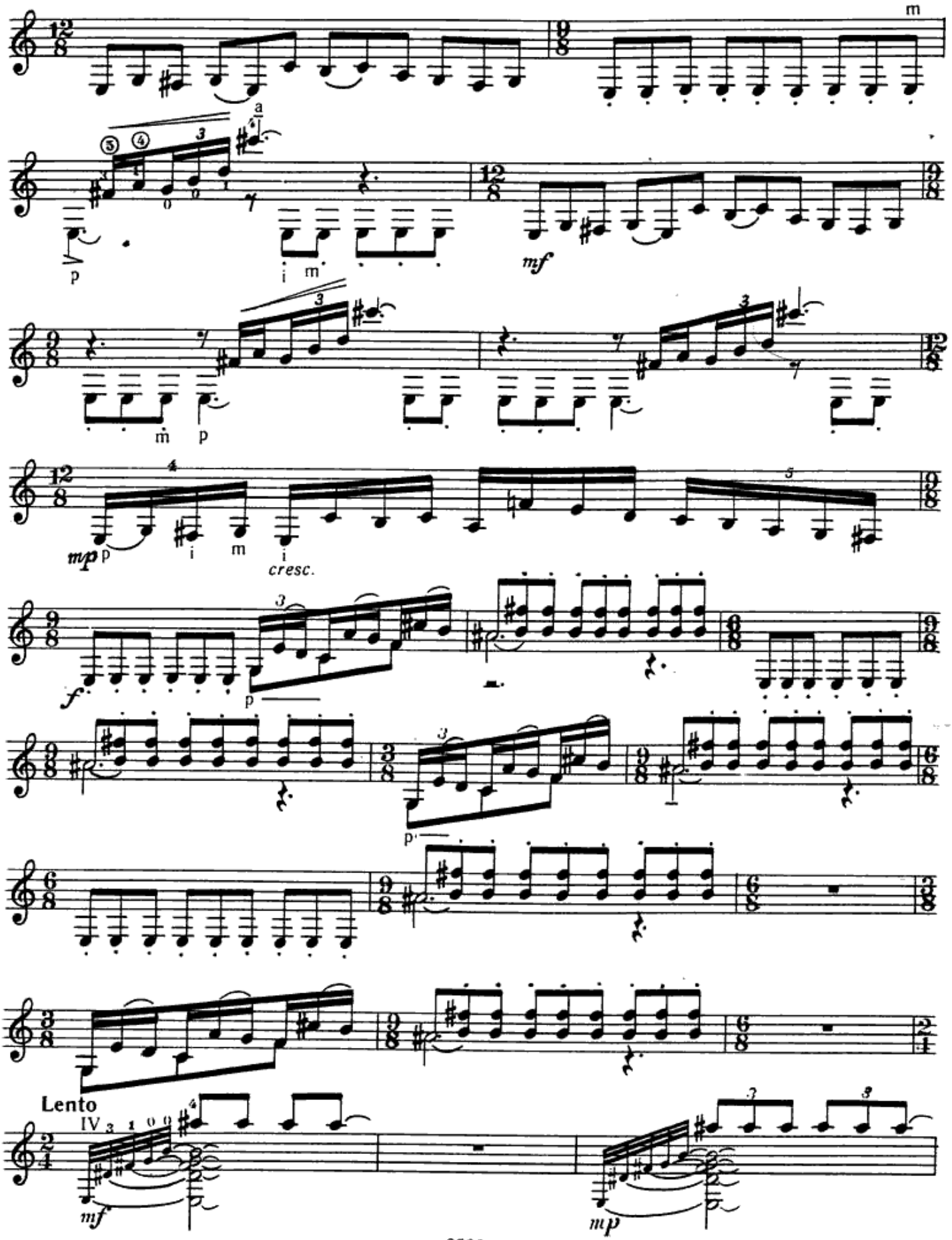
ХВАЛА ТАНЦУ

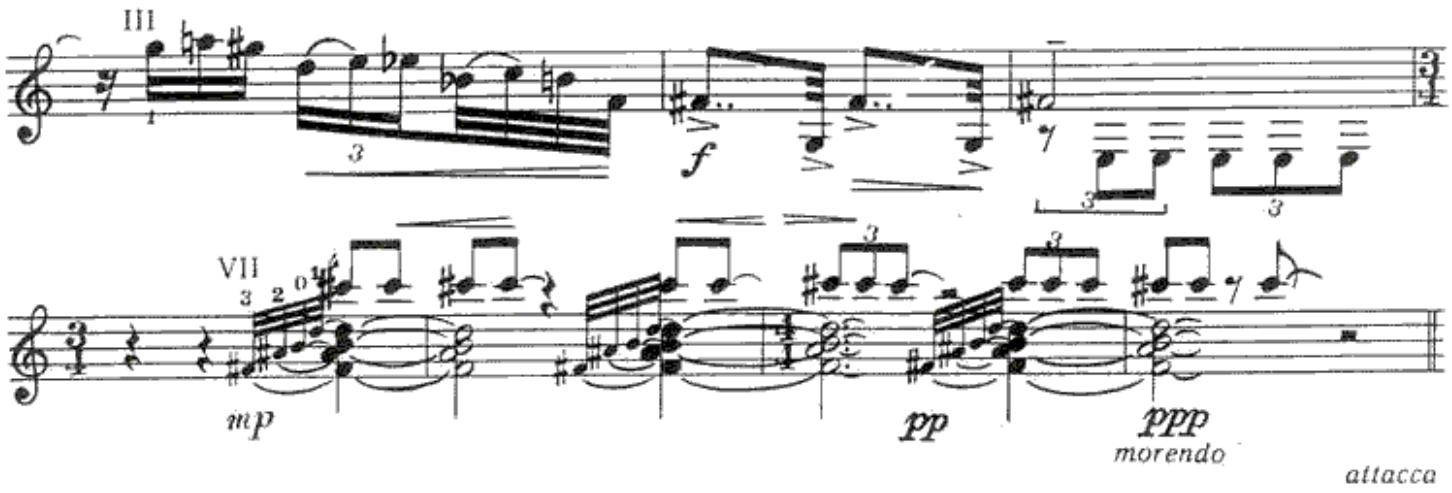
Редакция И. Пермякова

Л. БРАУЭР

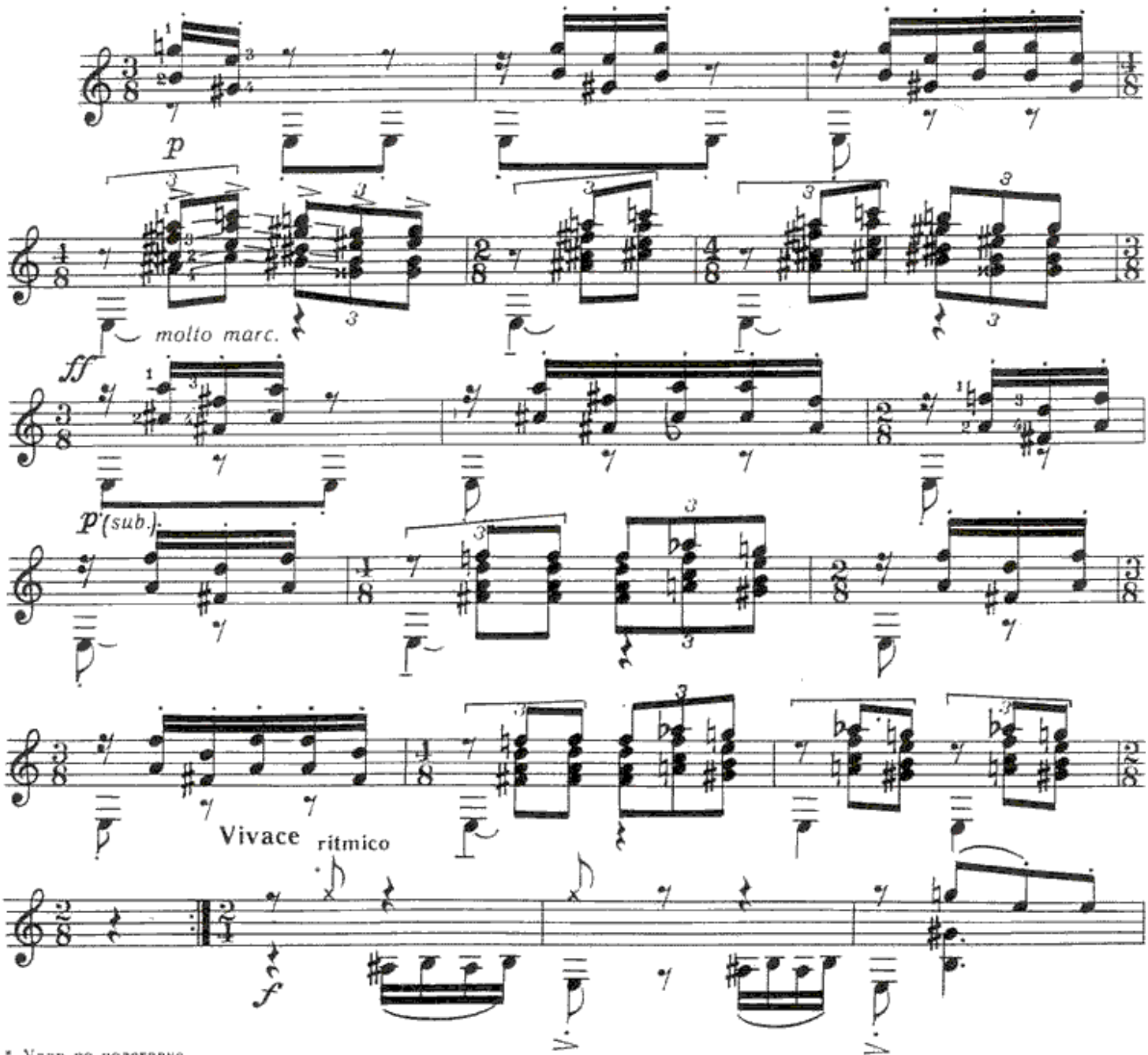
I Lento



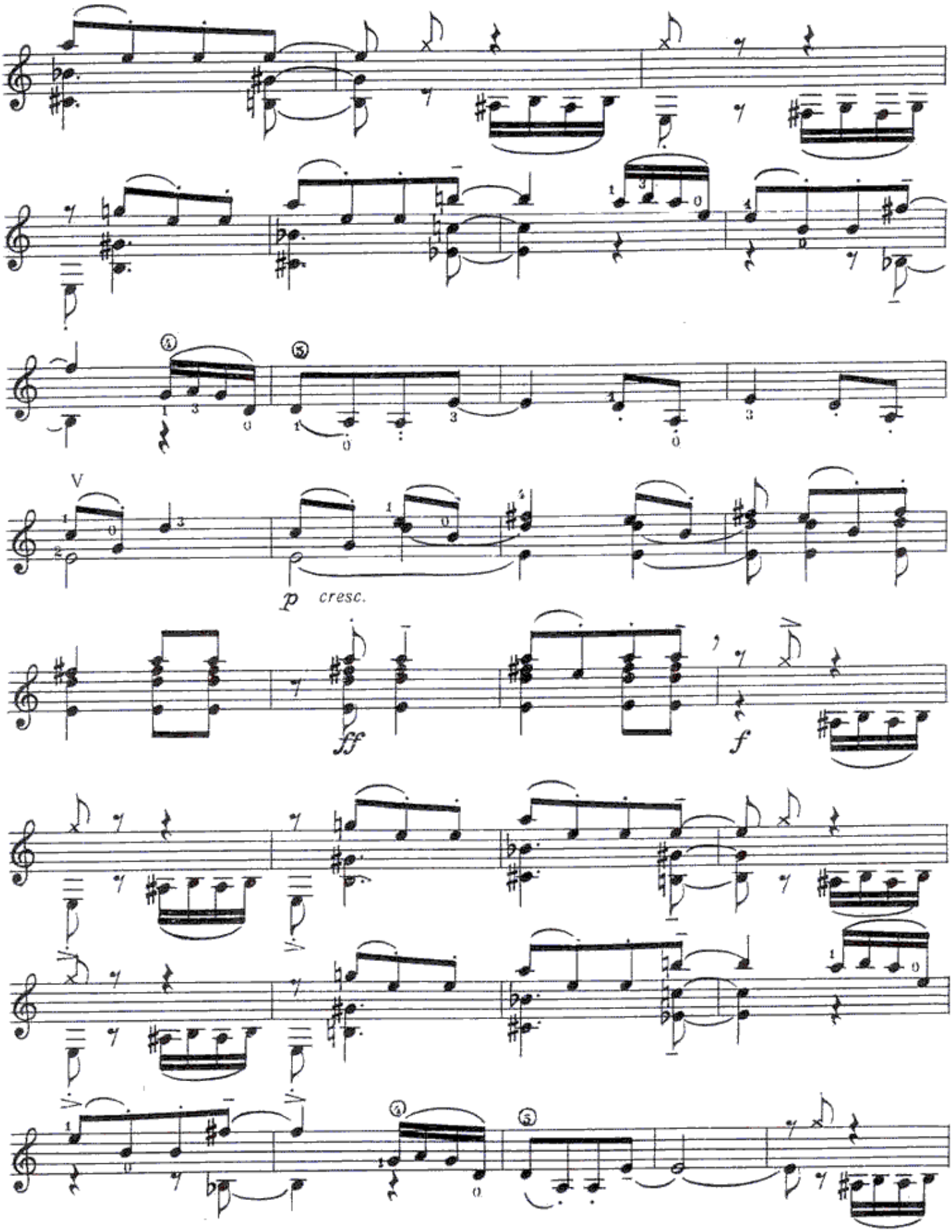

m
a
p
i m
mf
m p
mp p
i m i
cresc.
f
p
p
Lento
IV 3 1 0 0
mf
mp

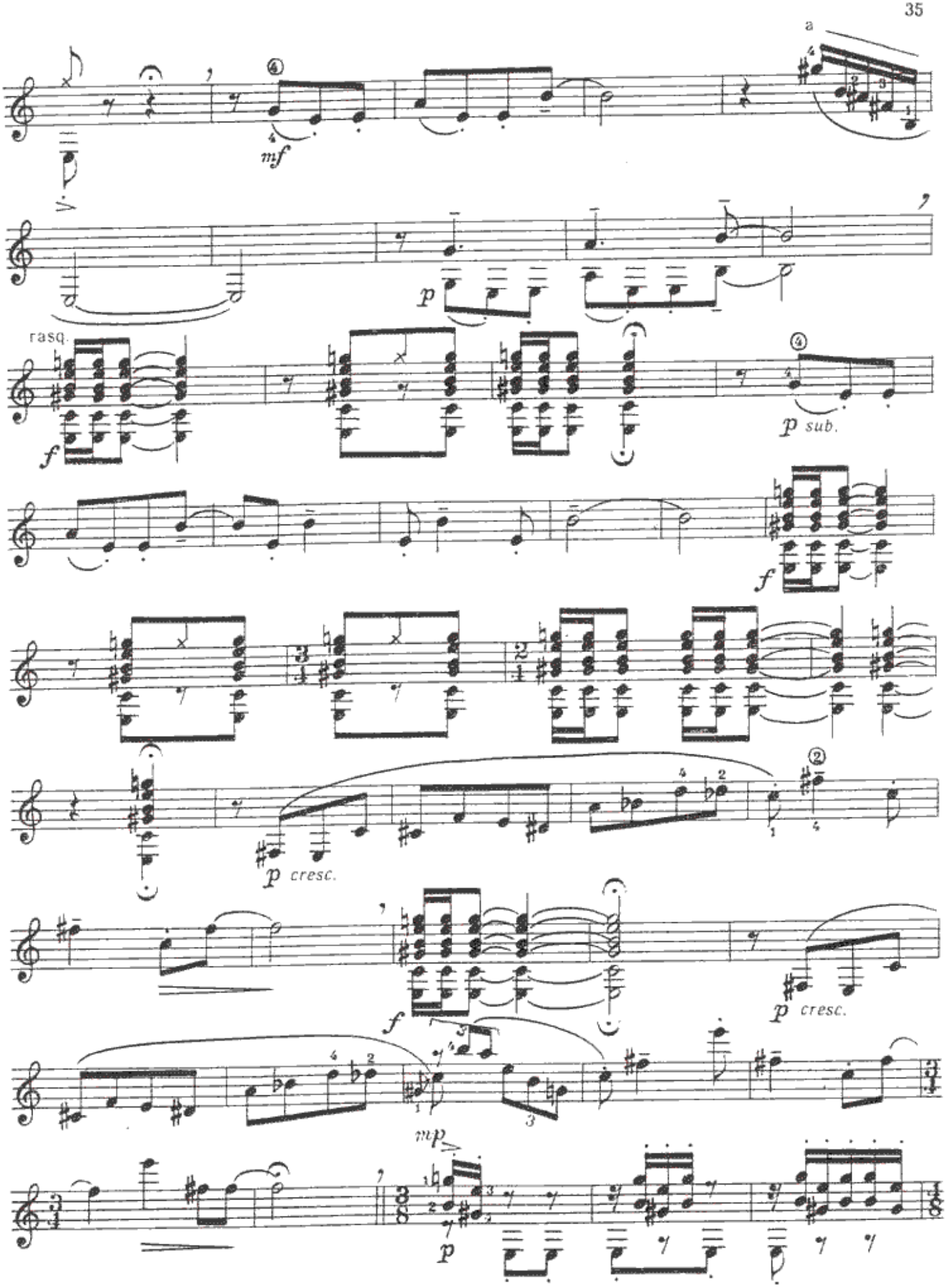


II Ostinato



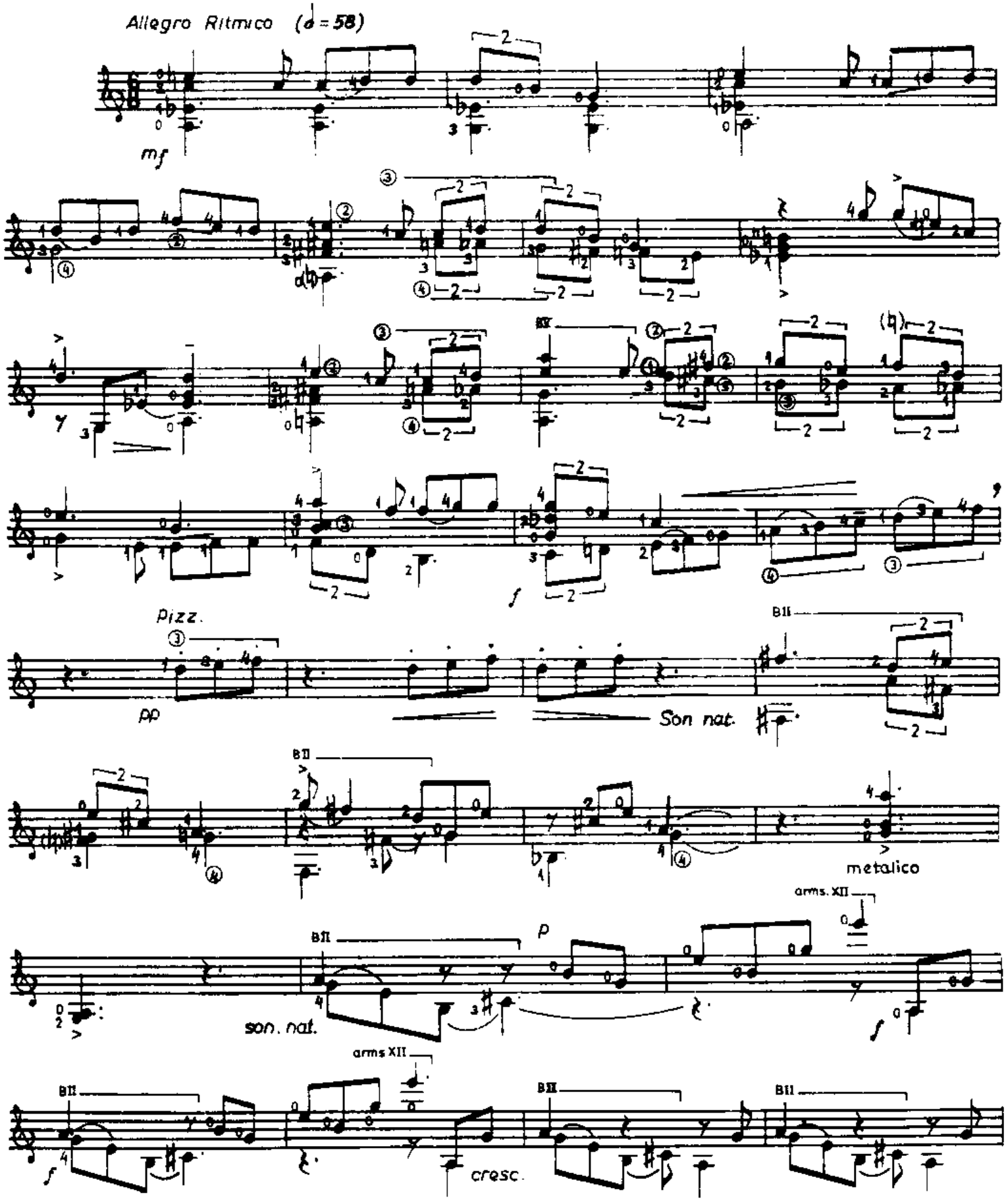
* Удар по подставке.

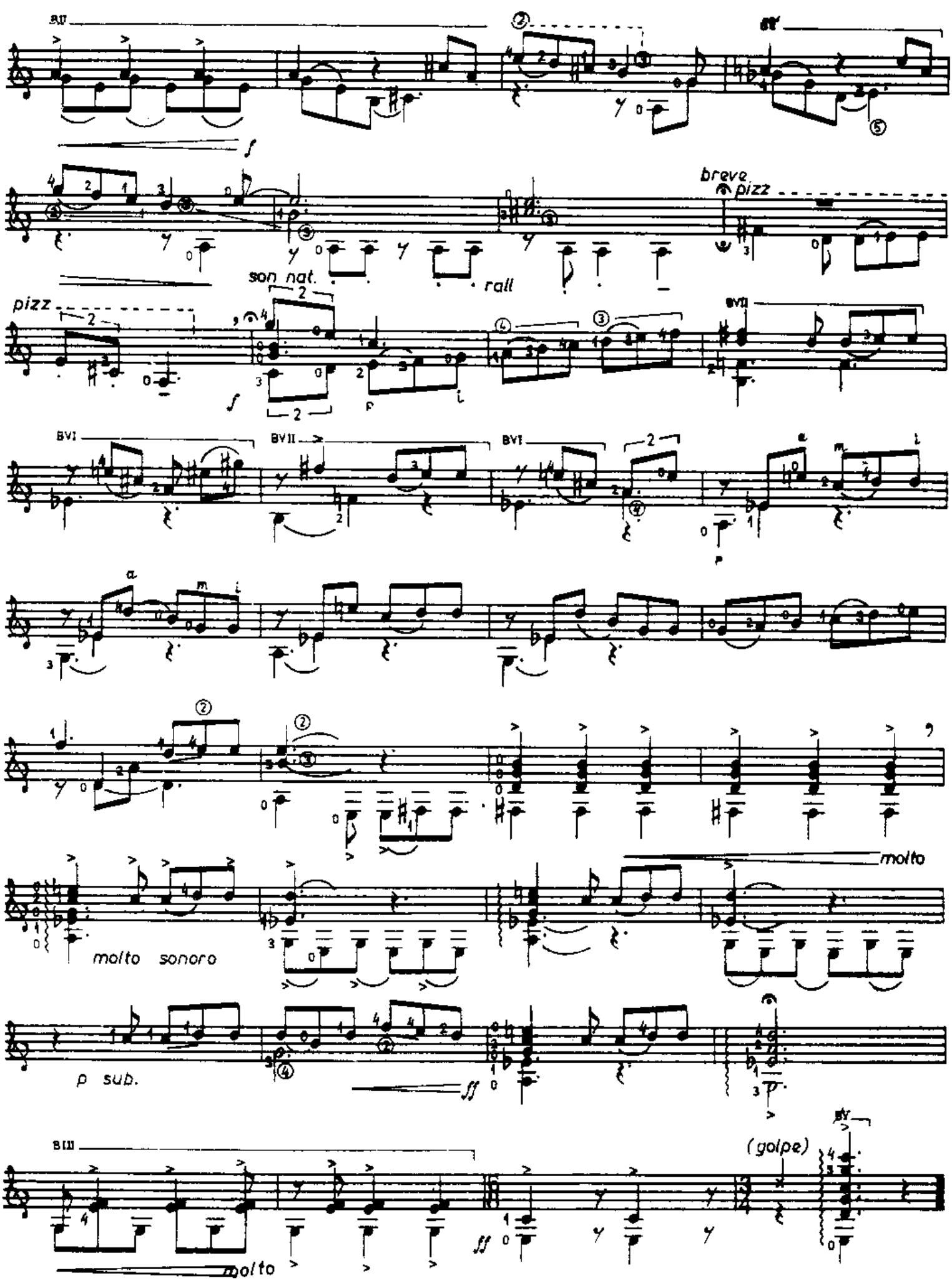

V
p cresc.
ff
f


a
mf
p
rasq.
f
p sub.
f
p cresc.
f
p cresc.
mp
p

PRELUDIO

1956

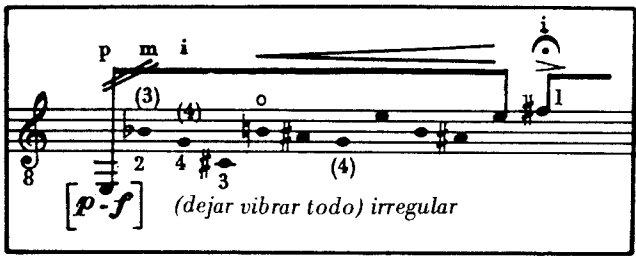



BII
BV
breve
pizz
son nat.
rall
pizz
BVII
BVI
BVII
BVI
molto
molto sonoro
p sub.
BIII
(golpe)
BV
molto

TARANTOS

ENUNCIADOS

I.



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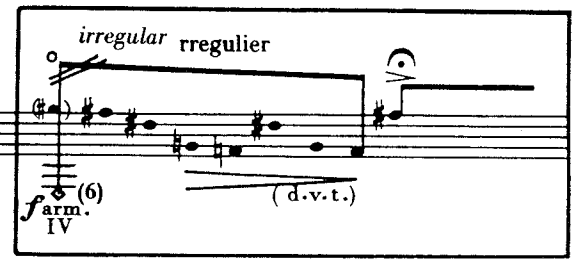

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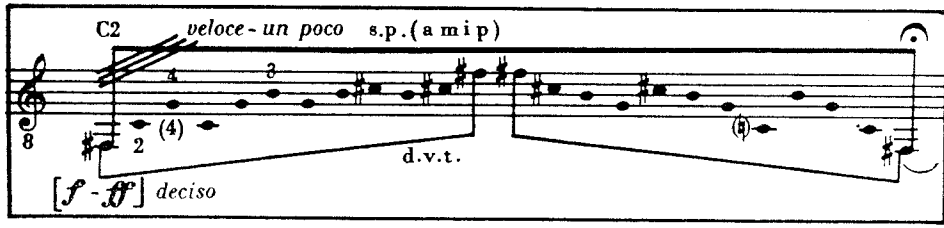
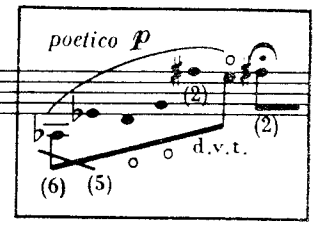
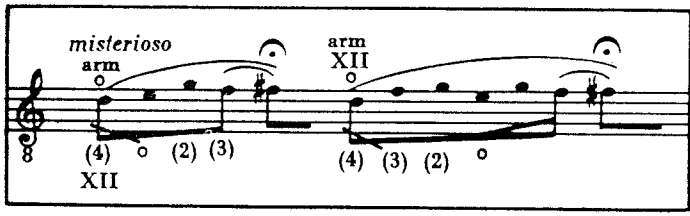


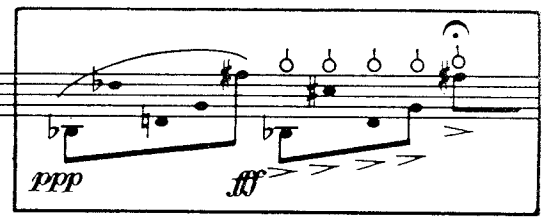
IV.



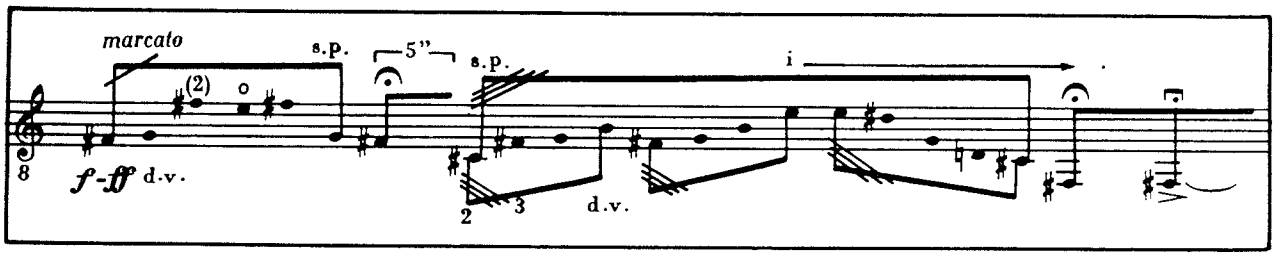
V.



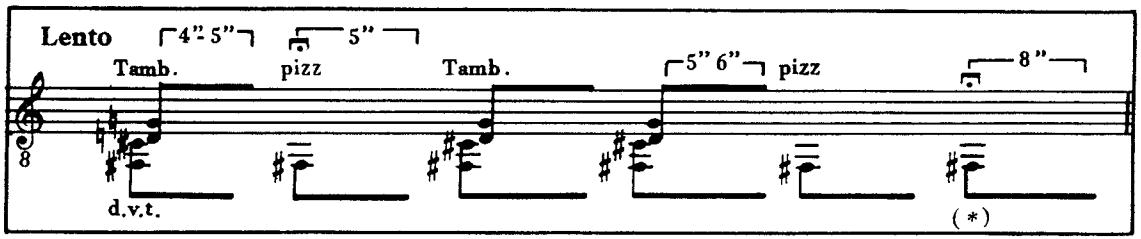
VI.



VII.

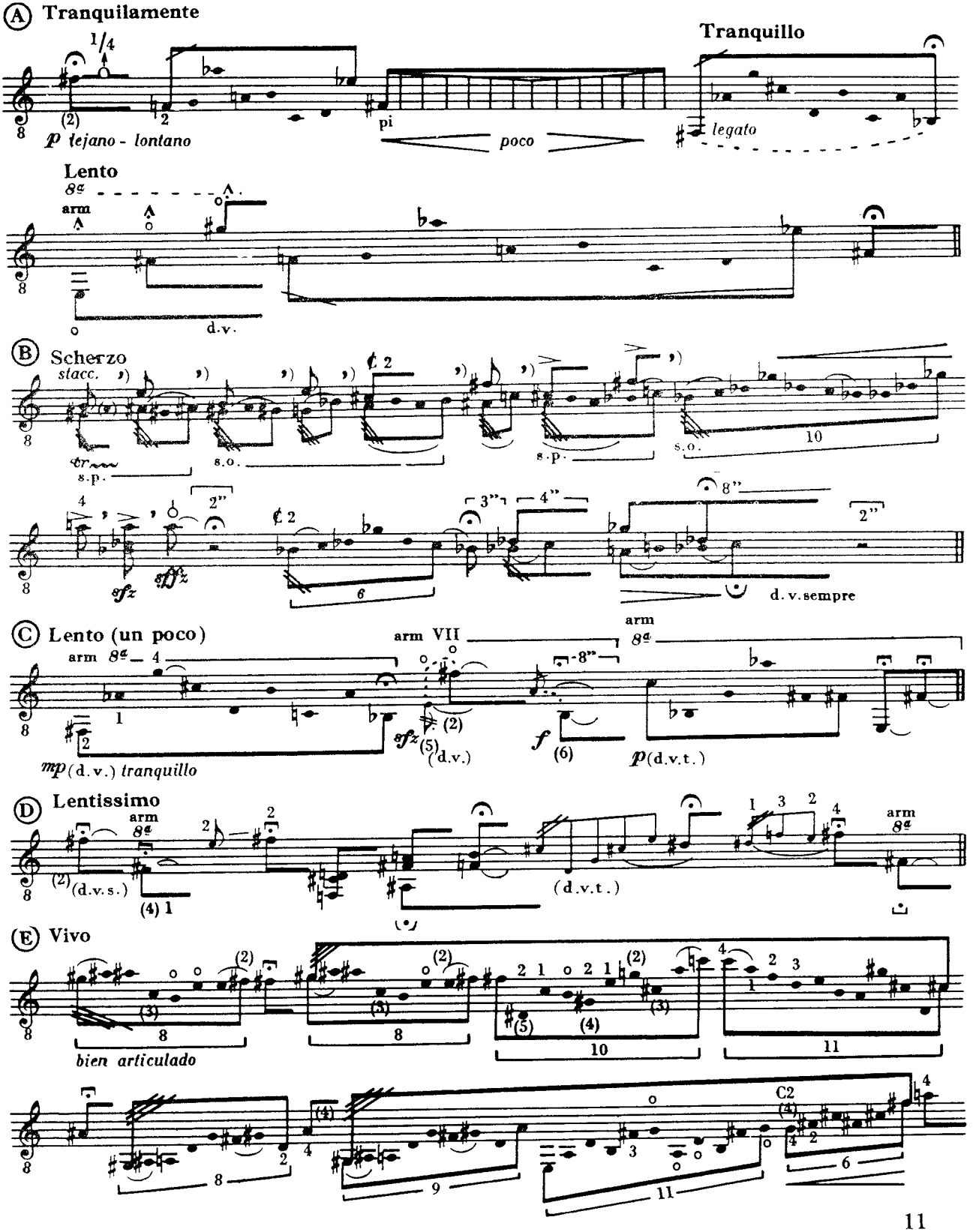


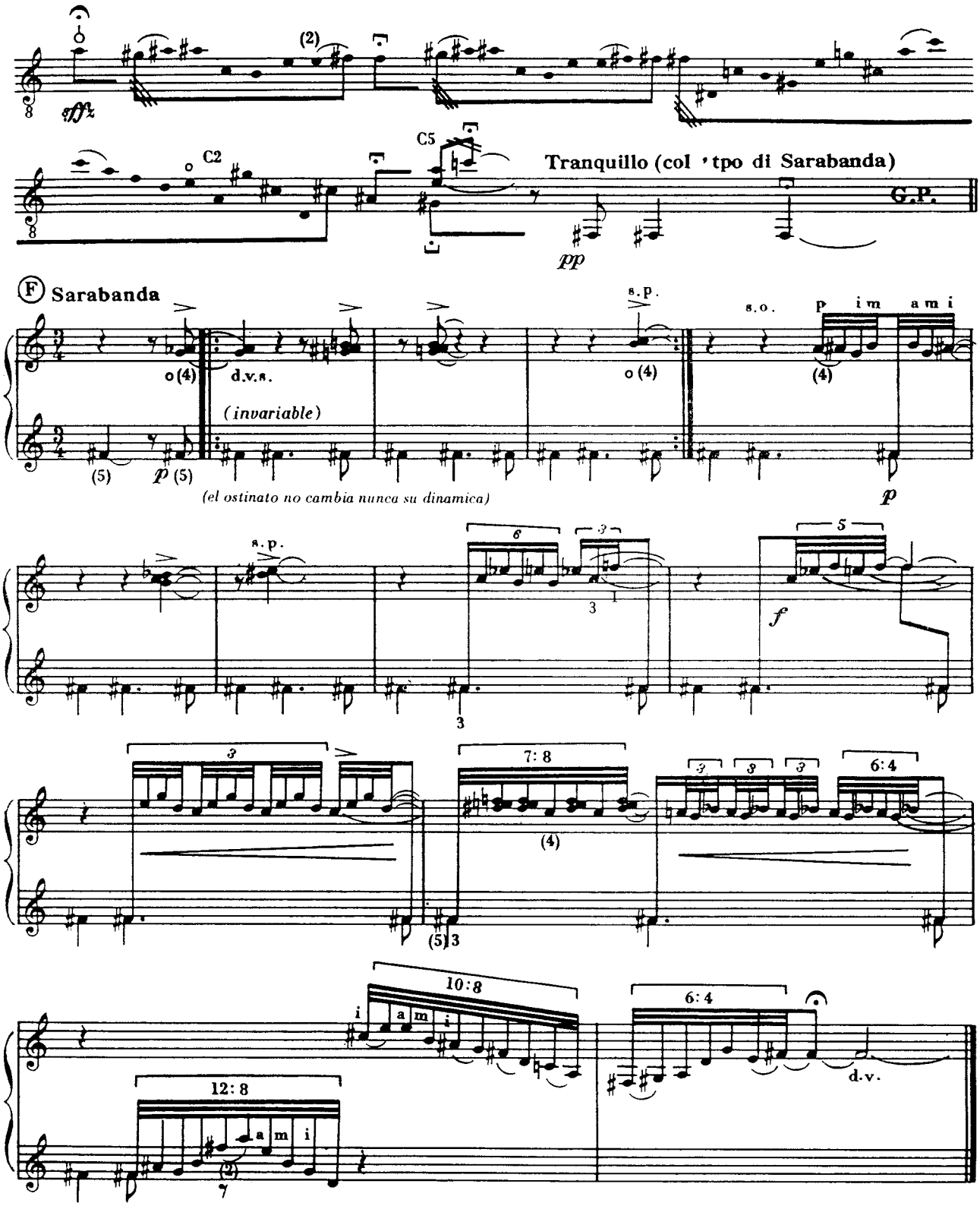
PARA FINAL



*Levantar el Pizz. después del ataque.

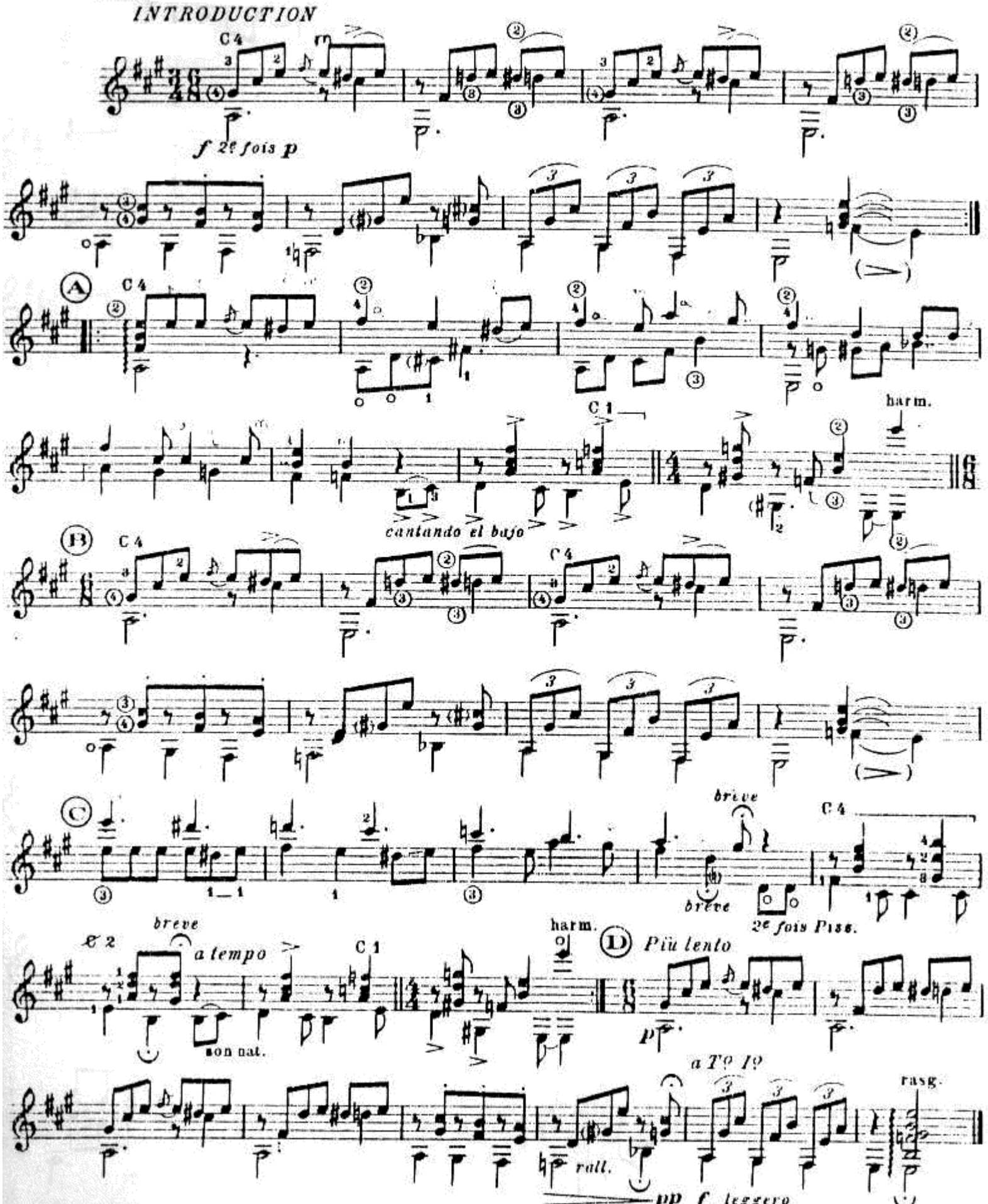
FALSETAS


A Tranquilamente
Tranquillo
p lejano - lontano
pi
poco
legato
Lento
arm
d.v.
B Scherzo
stacc.
s.p.
s.o.
sfz
d.v.sempre
C Lento (un poco)
arm VII
mp (d.v.) tranquillo
(d.v.)
f
p (d.v.t.)
D Lentissimo
(d.v.s.)
(d.v.t.)
E Vivo
bien articulado
C2



1. *Cada Enunciado (I, II, etc.) es seguido de una "Falseta" (A, D, B, etc.)*
2. *Cada estructura no debe repetirse.*
3. *El ordenamiento e interposición es a selección del intérprete.*
4. *Ejemplo de Estructura: V - B - I - A - VI - C - III - D - VII - E - IV - F - II - FINAL*

II. Zapateo


INTRODUCTION
C 4
f 2e fois p
A
C 4
C 1
harm.
cantando el bajo
B
C 4
C 4
C
breve
breve
C 4
2e fois Piss.
C 2
breve
a tempo
C 1
son nat.
harm.
D
Più lento
p
a T° I°
rall.
rasg.
pp f leggero

A Julian Bream

SONATA

para guitarra sola

- I -

" Fandangos y Boleros "

L. BROUWER
(1990)

"Preámbulo"

Lento (♪= 56...60)

meno sonoro (L.V.)

più sonoro L.V. *riten.*

p cresc.

uccelli

veloce

f molto

p come prima (L.V.)

mf

p

"ritmico e mosso"

mf

p sub.

f

Tpo. I

(L.V.)

pp cresc.

veloce

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Depósito Legal: M. 29382 - 1992

Piu Mosso

10

f *marcato*

p *eco*

"Danza" (♩=88)

12

f

pp *riten.*

Allegretto

mf

ritmico

15

poco riten.

appena poco meno

17

f

p *molto articolato*

18

f

p

20

f

p

22

f

p

Alla Danza (♩=88...100)

XII VII IX

f *a tpo.*

mp come prima

f sub

mp

p sub.

p sub

39 V VII

ff

41

p *metálico* *f*

44

meno

47

f

49 C.III

51

p *leggero* *mp* *dolce* (color) *mf* *sonoro* *metálico*

54 C.IV

mf marc.

57

60 ¢I

62 mp

64 p p

66 mp mp

68 ¢XI

70

71 A *Alla danza (♩=112)*

come prima

mp

74 *metálico* *verso il tasto* *(s. tasto)*

XII

p

f sub.

77 B *pos. ord.*

XII XII

mp *mp*

79 *met.*

XII XII XII

mp

f sub.

81 *versa il tasto* C *pos. ord.*

XII

p *mp*

83

XII XII

mp *mp*

(simile)

85

XII XII XII

f sub. *p*

D

87 (6+7)

XII

(un poco) met.

88

XII

89

XII

90

(simile) metalico

verso il tasto

f sub. *p*

E

93

XII

(met.)

p

94 son. ord.

XII

met.

95 son. ord.

XII

met.

96 met. (simile) son. ord. XII XII

ff resonante mf dim.

98 XII

p

101 F (met.) son. ord. met.

mp f meno sonoro f

103 met. son. ord. met.

mp f f

105 met. son. ord. met.

mp. f f

107 met.

ff f dim.

109 XII XII XII

f f

(Beethoven visita al Padre Soler)

1

CODA

2

XII

(pp)

rit.

lunga

f *un poco pesante*

pp *evocation*

16

p *pizz.*

son. ord.

19

XII

p sub.

22

p pizz.

25

XII

IX

riten.

f *p*

L.V.

128

IX

f

mp

rit.

pp

130

XII

GP

Dur.: 5' 34"

- II -

"Sarabanda de Scriabin"

Sarabanda (♩=60...69)

marc. il canto

⑥ en FA

XII XII

③

p L.V.

sempre pp il acom-

6

pagnamento

ppp

L.V.

marc. il canto

10

morendo

XII

legato

(L.V.)

pp

14

① XII

② ③

XII XII XII ① XII

riten.

⑤

0

a tpo.

19

3tt

XII

rit. ... *ppp*

a tpo.

23

(Omaggio a Scriabin)

sonoro

dolce

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2

26

29

C.IV.

32

C.IV.

rit.

mf ma dolce

35

sfz

rit.

p

p come prima

L.V.

39

dolce

ppp

43

moviendo

legato

L.V.

47

riten.

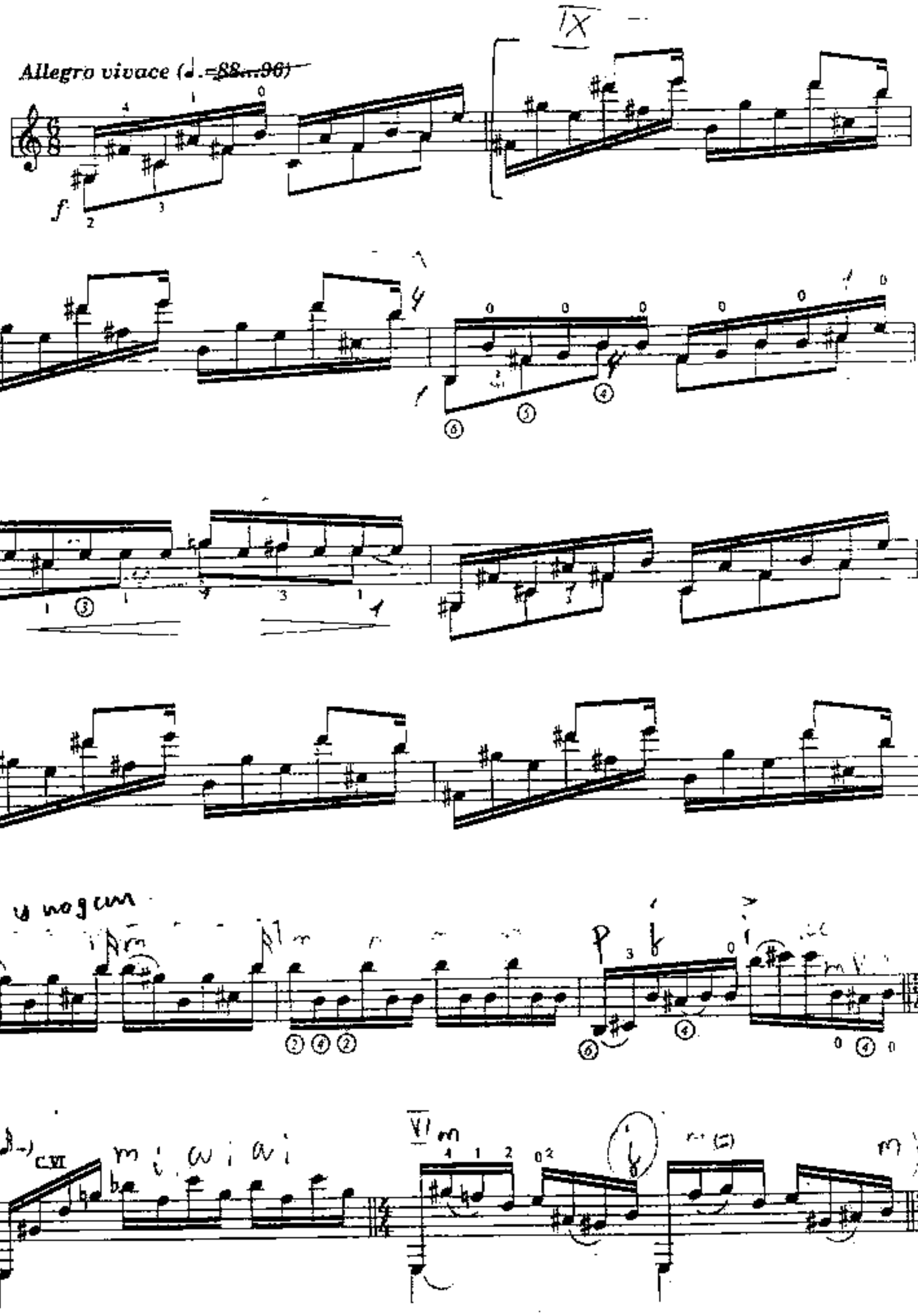
Poco meno

morendo

Dur. : 3' 30"

- III -

" La Toccata de Pasquini "



14

16

f marc. *p legato* *f marc.*

rasg

19

p *f*

21

p *f*

easg

23

p *f*

26

p

28

f *mp* *f*

31

mp

pp

33

35

cresc. poco a poco

37

f molto

40

43

45

47

49

(stacc.)

(simile)

52

pp legato

54

56

CX

f

59

pp sub

61

63

f *p* *simile*

66

f *p*

68

f *p* *mp sub*

70

IV

72

f *marcato e veloce*

74

f *p* *simile*

77

f *dim.*

79

mp

mp

81

pp

pp

84

cresendo poco a poco

86

88

f molto

rallentando e diminuendo

90

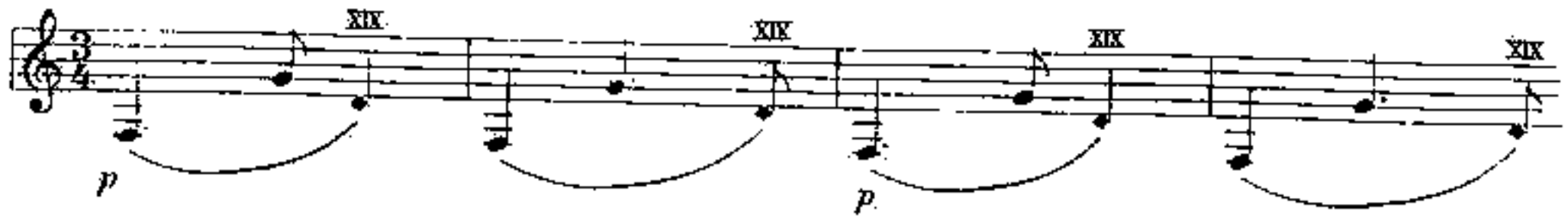
pp a tempo

92

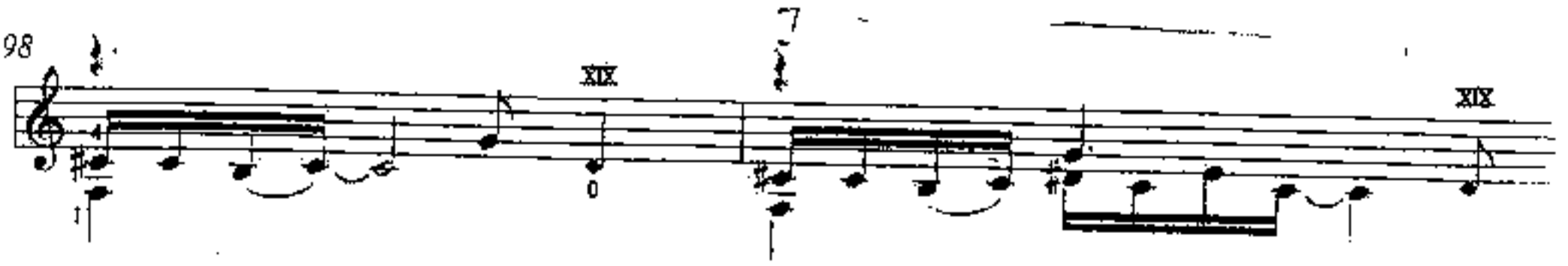
pp

ritenuto

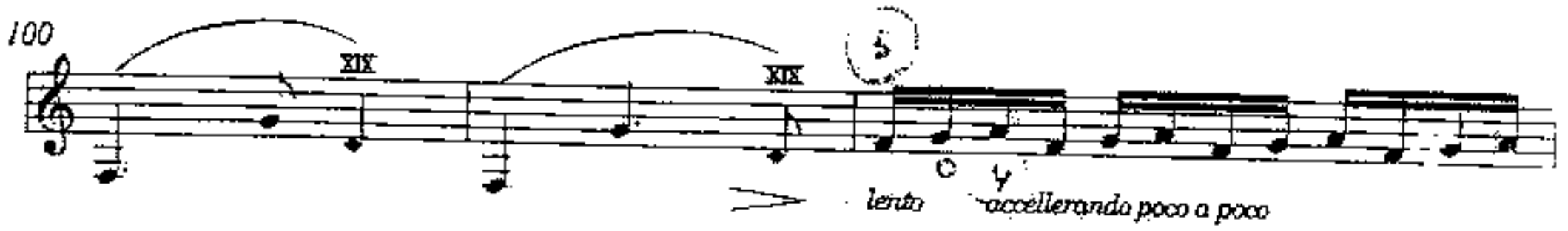
94 *Tempo di Sarabanda*



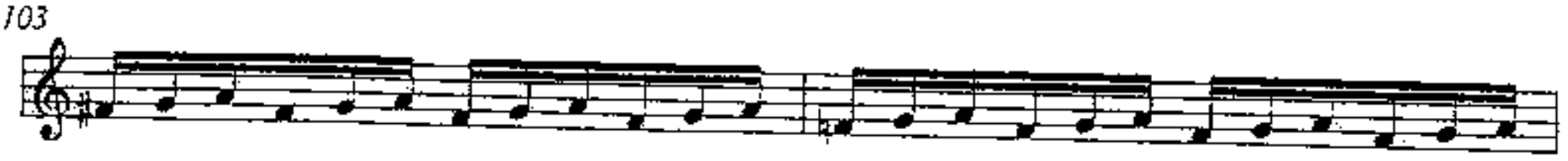
98



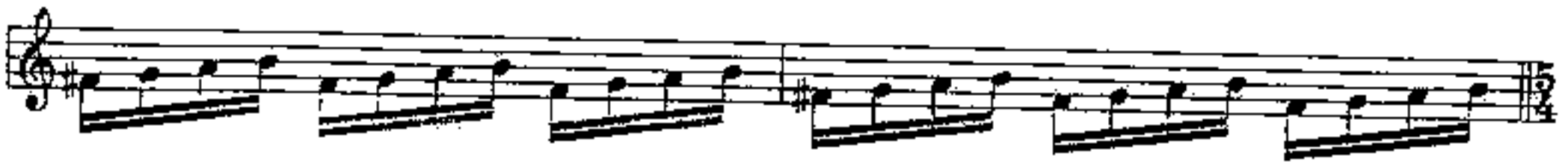
100



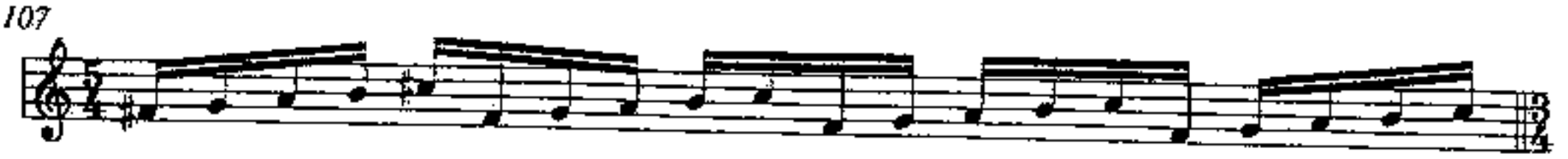
103



105 *Tempo primo (alla Toccata)*



107



108

110

112

114

116

119

122

VIVACE (PRESTISSIMO)

(ad lib.)

ff

ff

Dur. : 5' 15"

Leo BROUWER

Setiembre 1990

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2.ª edición Septiembre 1992

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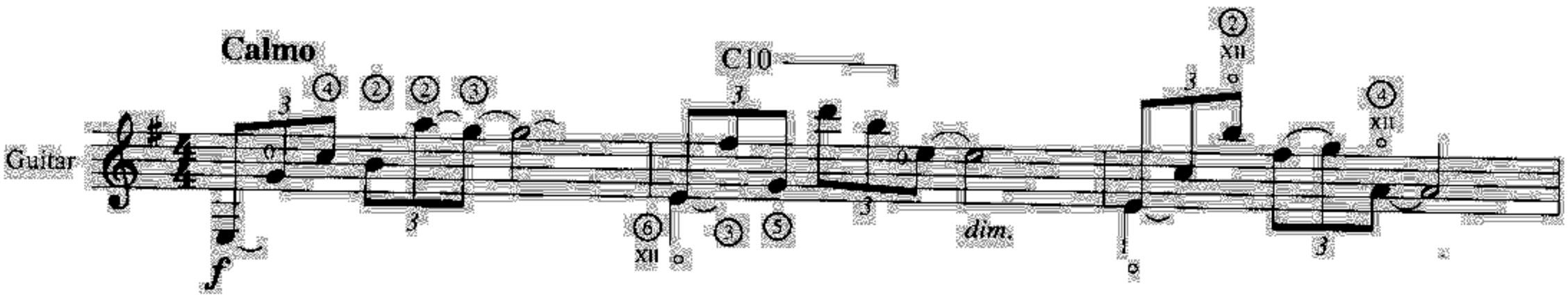
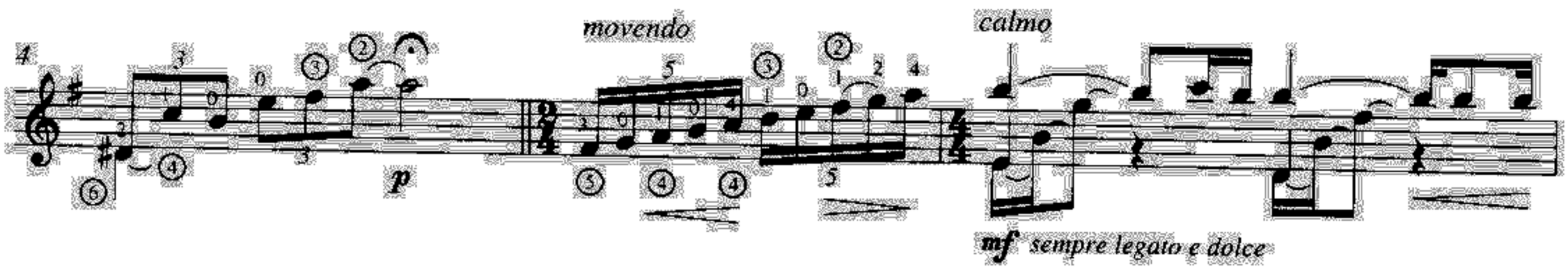
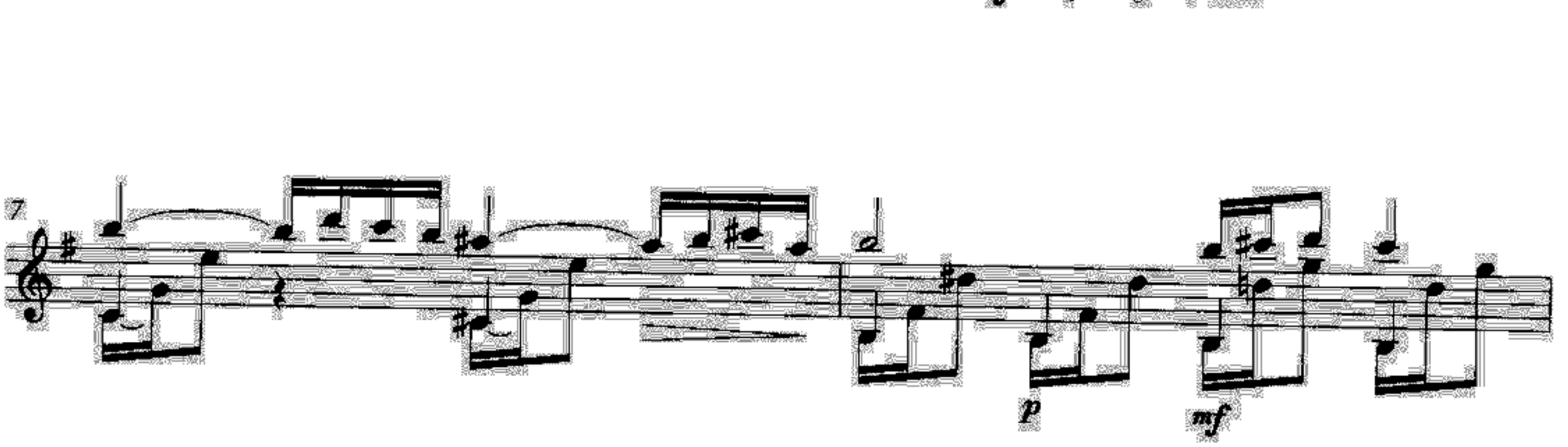
AN IDEA

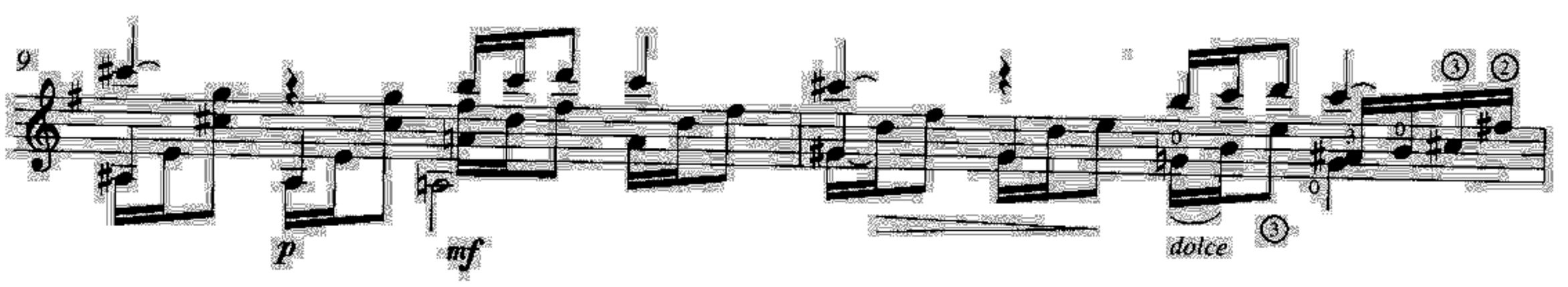
(Passacaglia for Eli)

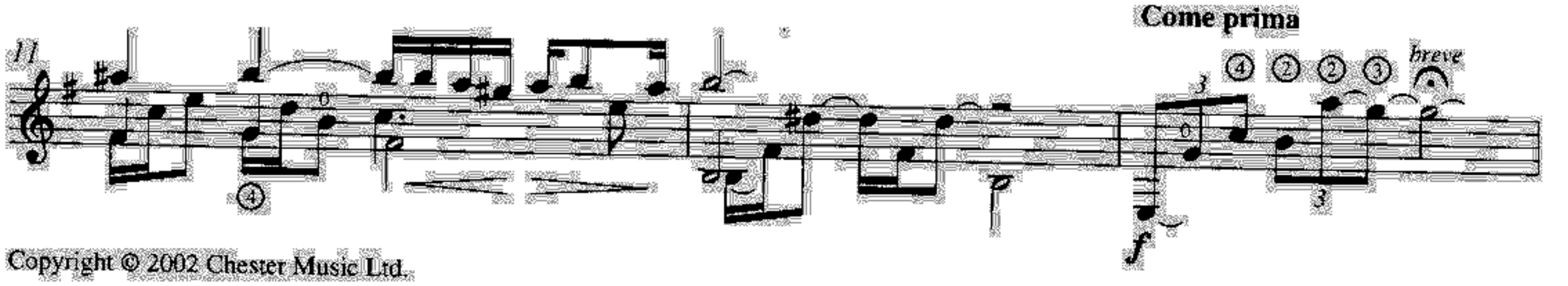
Leo Brouwer, 1999











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14

C10

dim.

breve

18

quasi fiorituri Chopiniana

p

19

20

calmo

dim.

rall.

dim. molto

breve

23

Come prima

un poco pesante

f

dim. e rall.

(o non dim. e molto rall.)

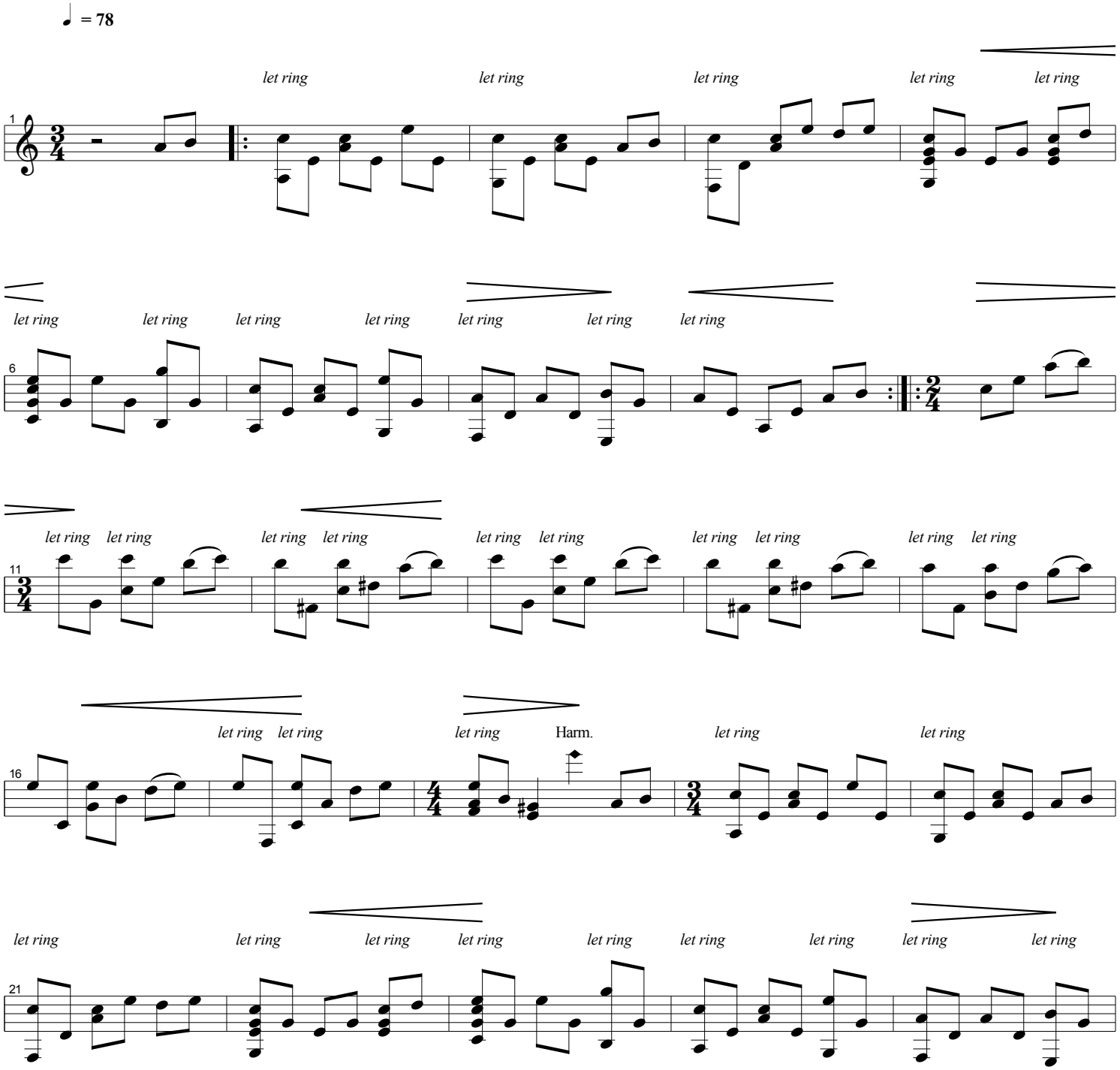
p

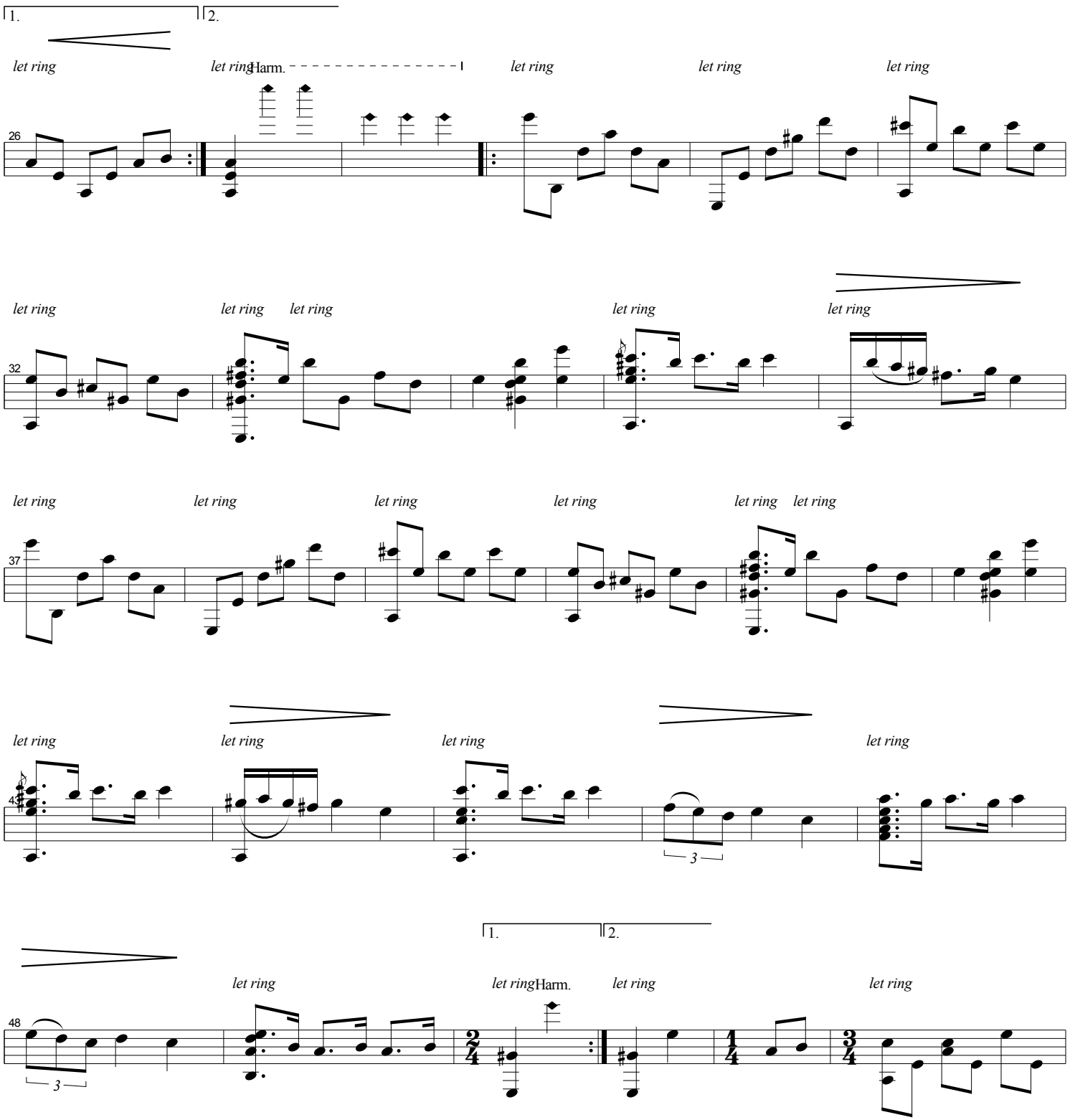
lunga

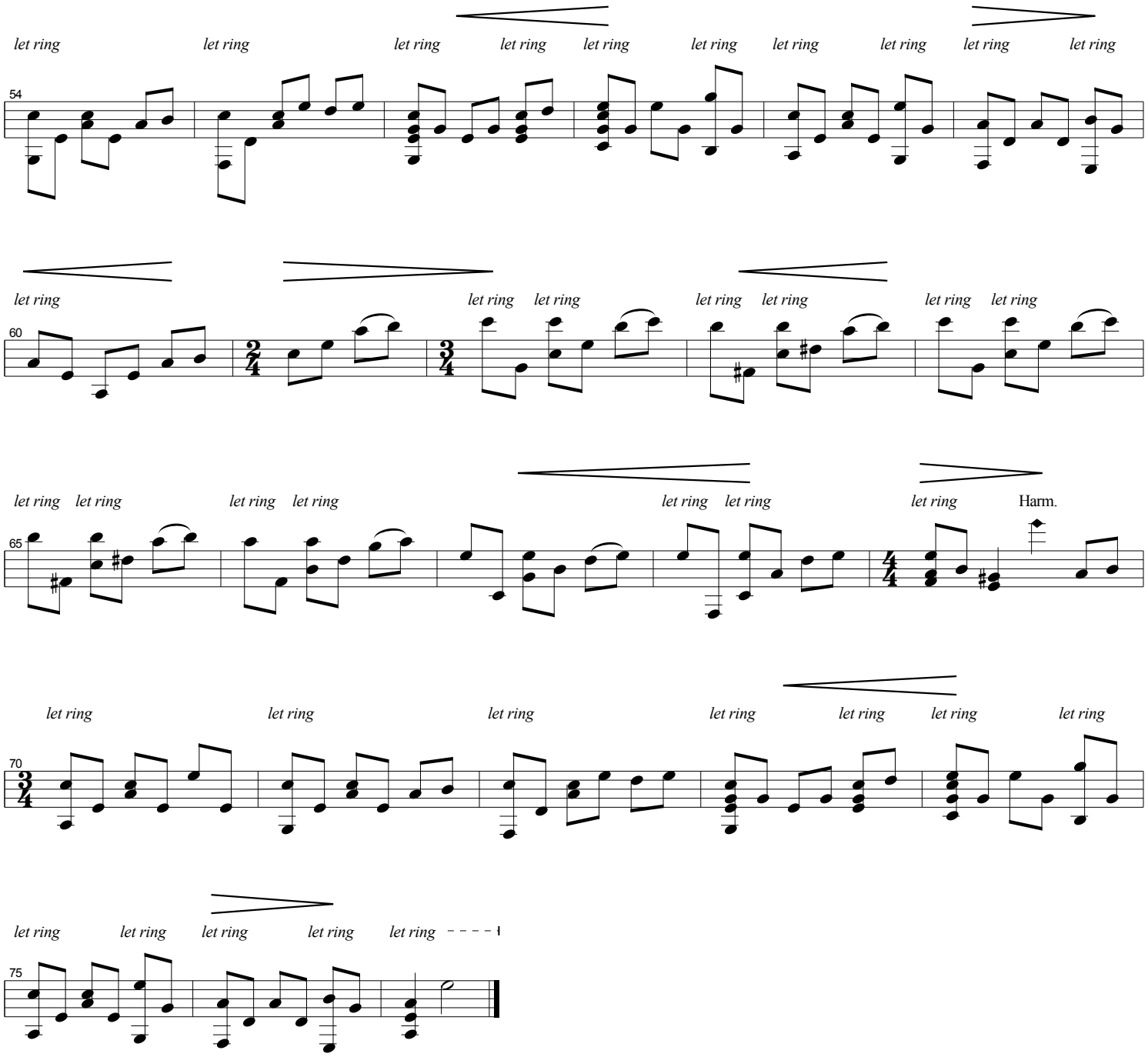
Un Dia de Noviembre

Leo Brower

Music by Leo Brower




1.
2.
let ring
let ring
Harm.
let ring
let ring
let ring
26
let ring
let ring
let ring
let ring
let ring
32
let ring
let ring
let ring
let ring
let ring
let ring
37
let ring
let ring
let ring
let ring
let ring
let ring
43
3
1.
2.
let ring
let ring
Harm.
let ring
let ring
48
3


let ring
let ring
let ring
let ring
let ring
let ring
let ring
let ring
let ring
let ring
54
let ring
let ring
let ring
let ring
let ring
let ring
let ring
60
let ring
let ring
let ring
let ring
let ring
let ring
let ring
let ring
let ring
Harm.
65
let ring
let ring
let ring
let ring
let ring
let ring
let ring
let ring
70
let ring
let ring
let ring
let ring
let ring
let ring
let ring
75

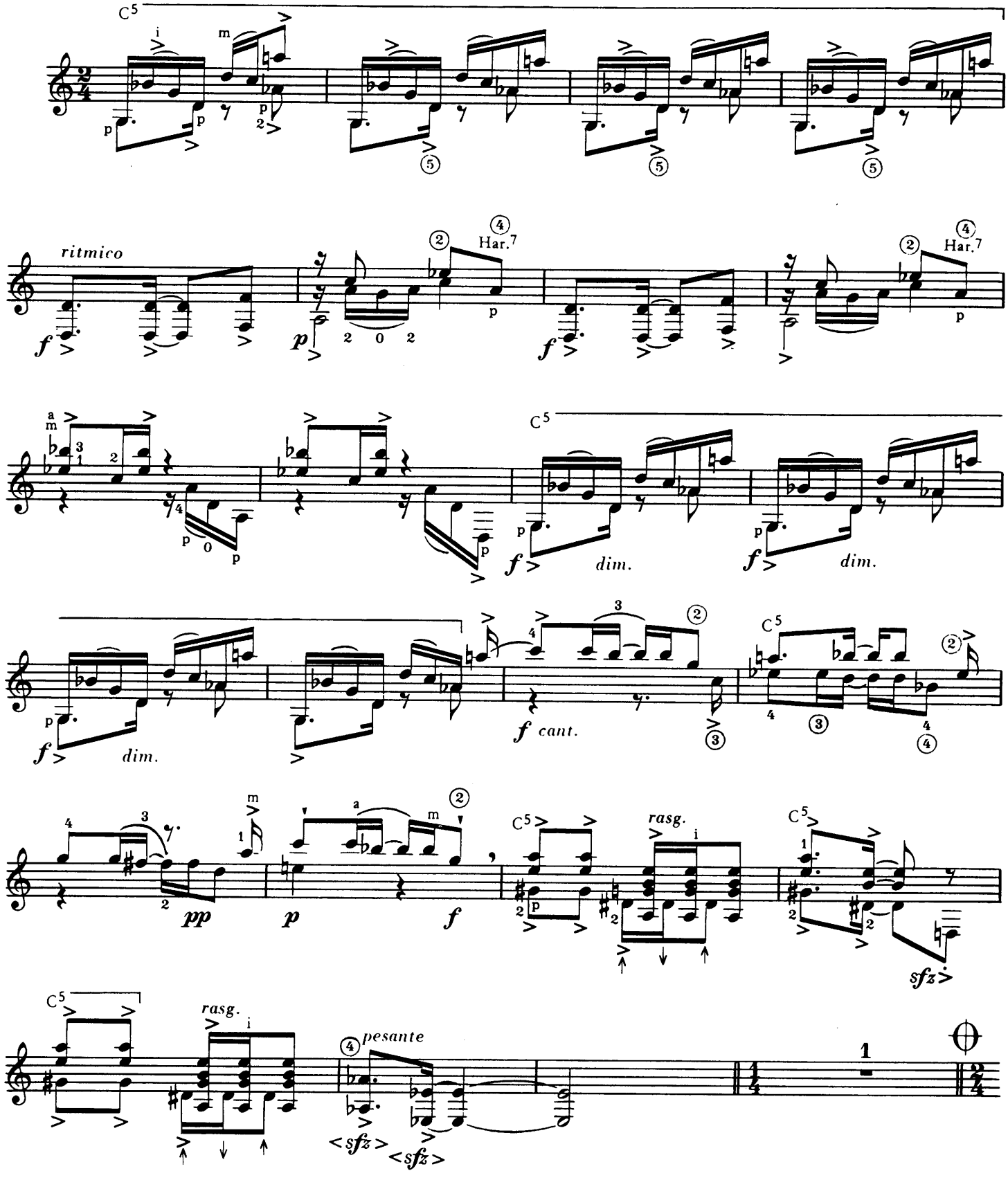
A Isaac Nicola

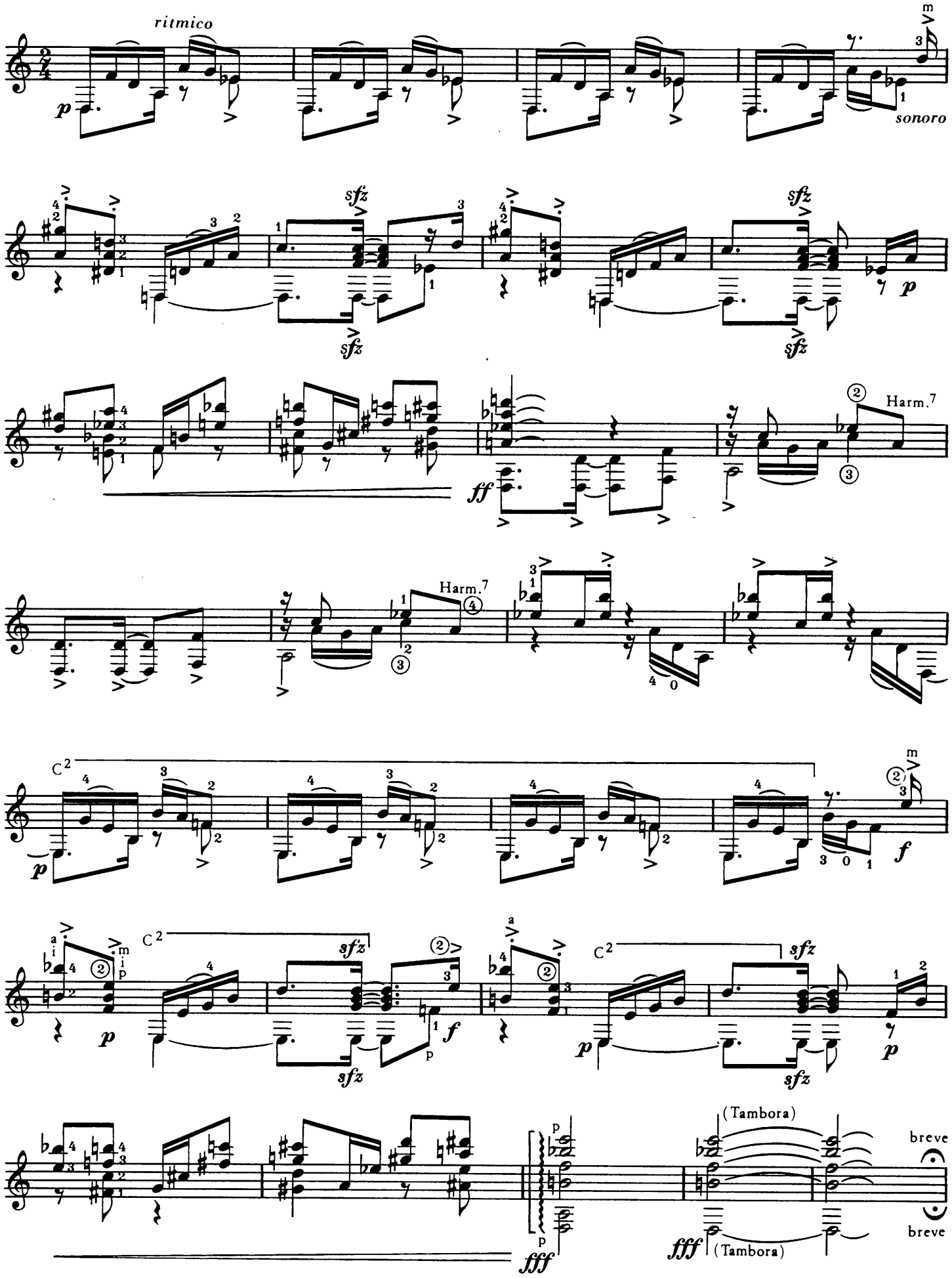
DANZA CARACTERISTICA

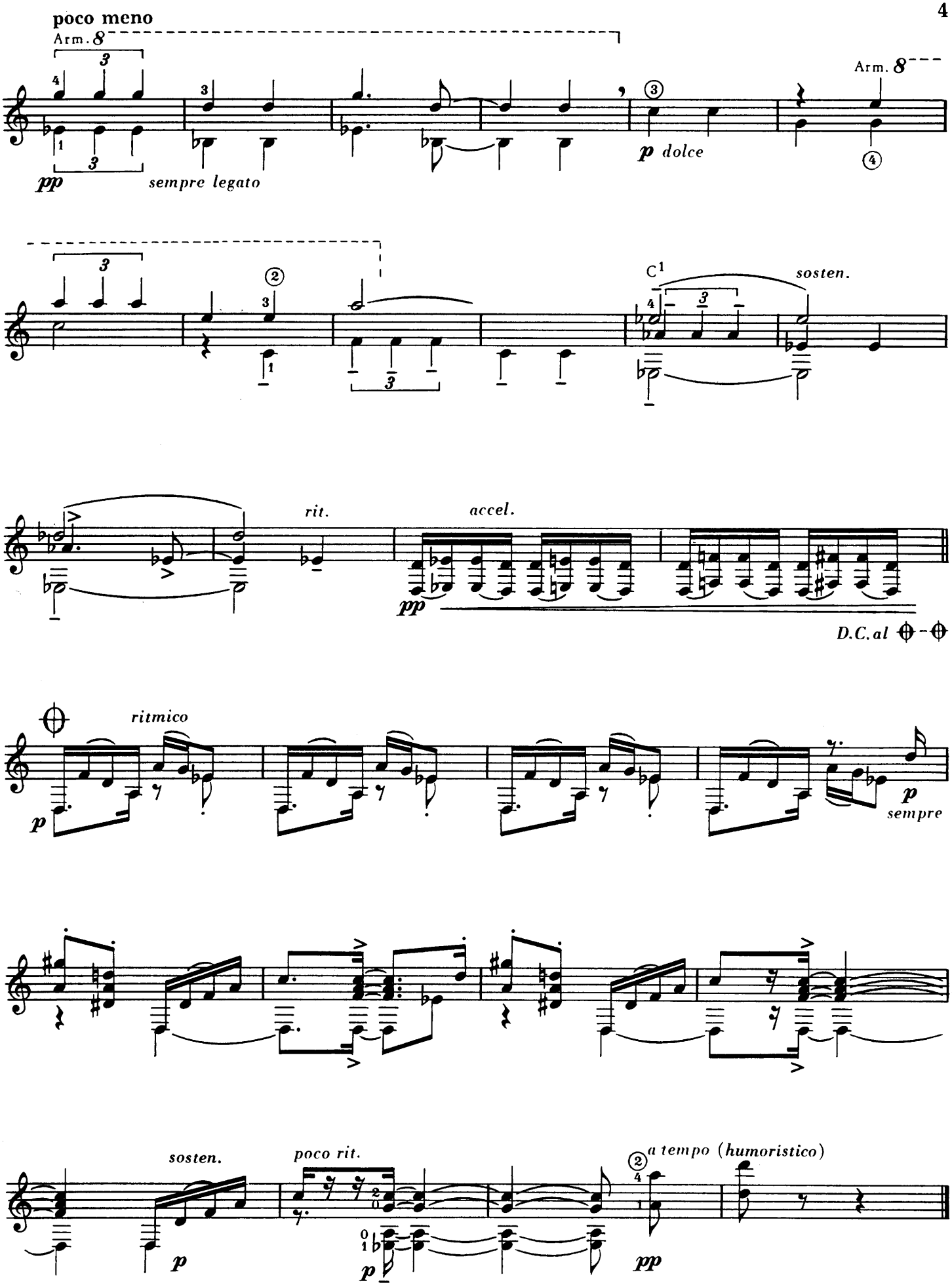
Para el „Quítate de la Acera"

Leo Brouwer
(1957)

Allegro (♩= 116 - 120)




ritmico
sonoro
Harm.7
Harm.7
(Tambora)
(Tambora)
breve
breve


poco meno
Arm. 8
pp
sempre legato
p dolce
Arm. 8
C1
sosten.
rit.
accel.
pp
D.C. al
ritmico
p
p
sempre
sosten.
p
poco rit.
p
a tempo (humoristico)
pp

ato

pour guitare

arrangements transcriptions originaux

Léo BROUWER

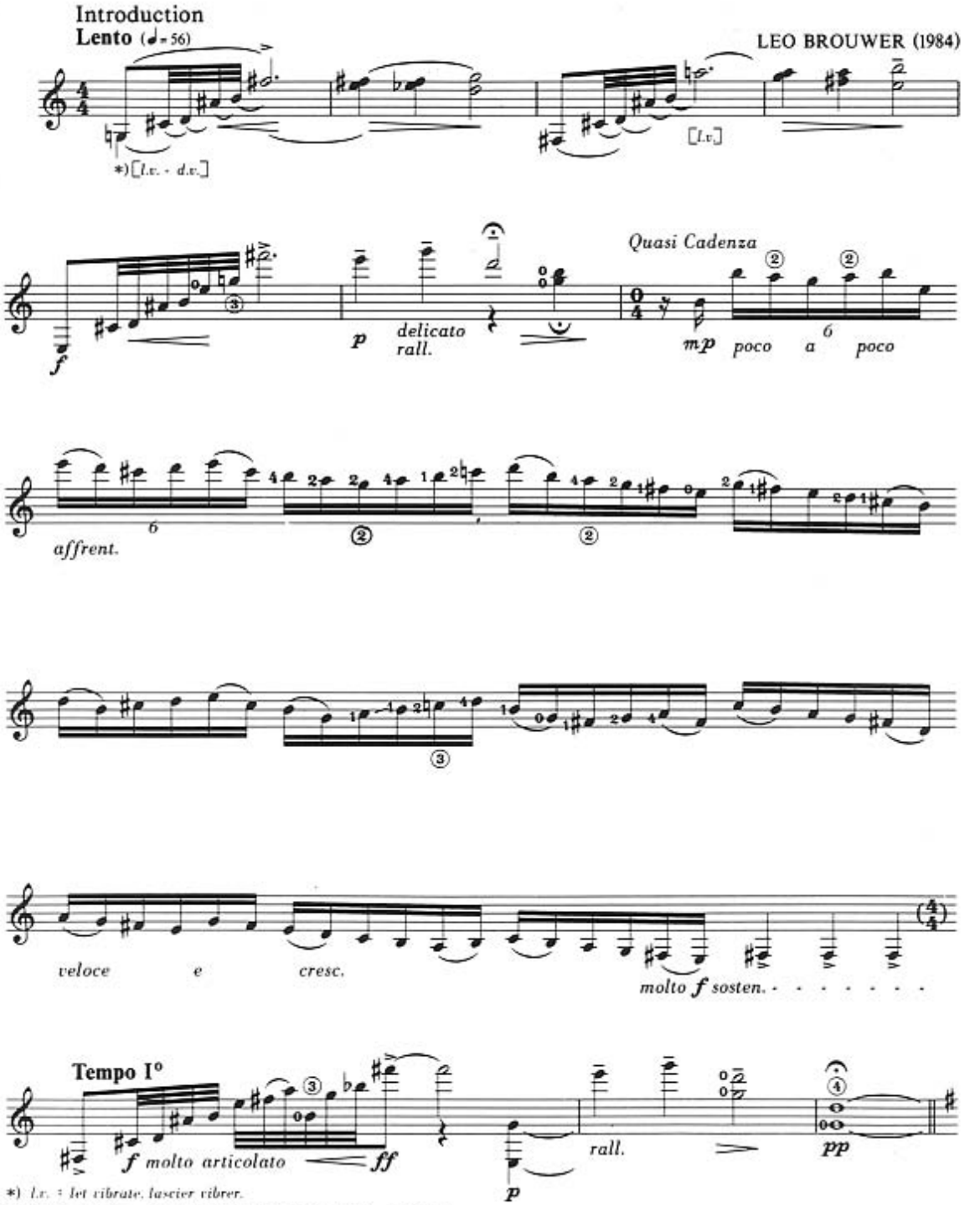
Variations sur un thème de Django Reinhardt

EDITIONS MUSICALES TRANSATLANTIQUES • PARIS

à Robert J. VIDAL

Variations

sur un thème de Django Reinhardt



*) *l.v. = let vibrate, laisser vibrer.*

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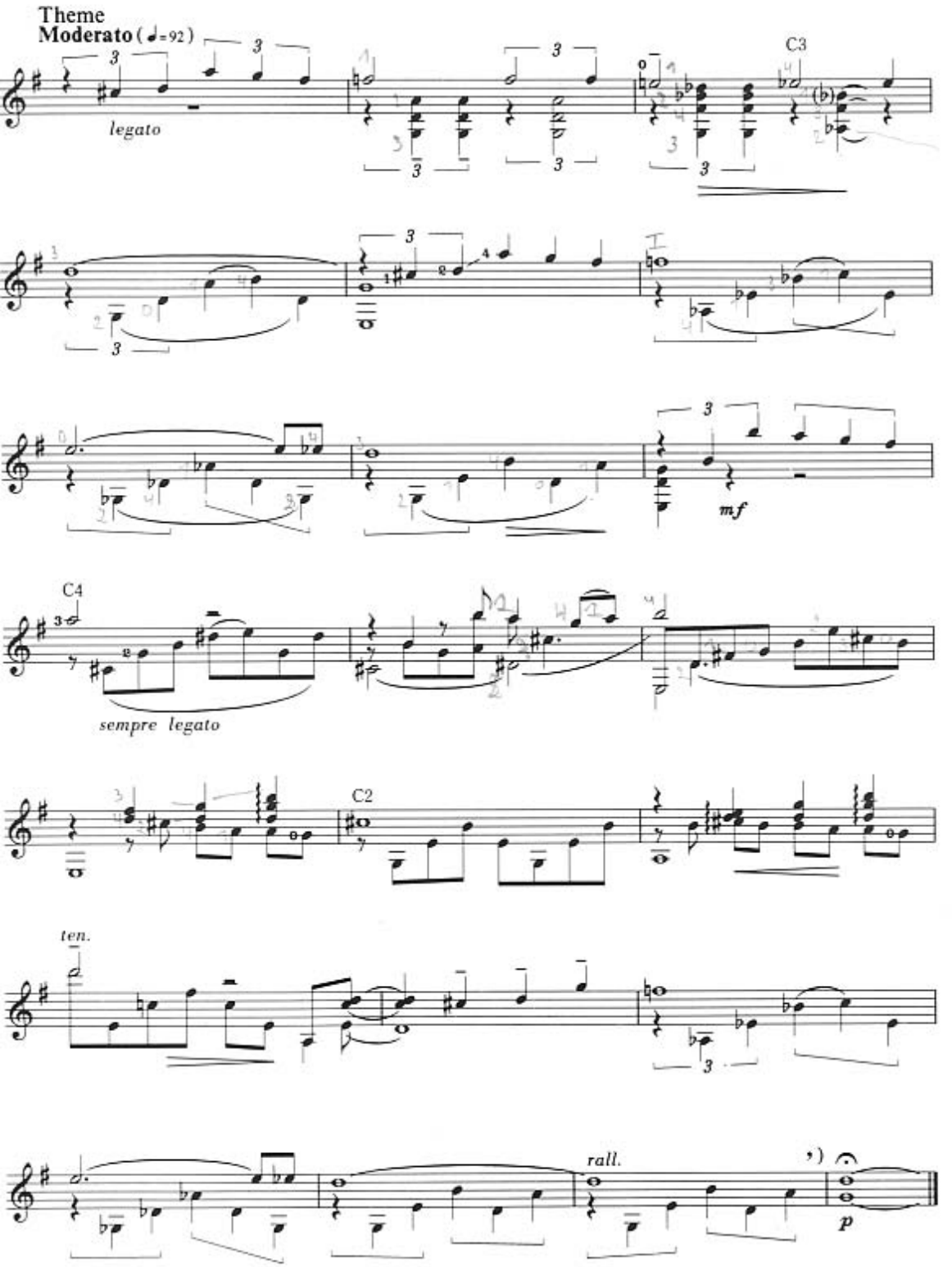
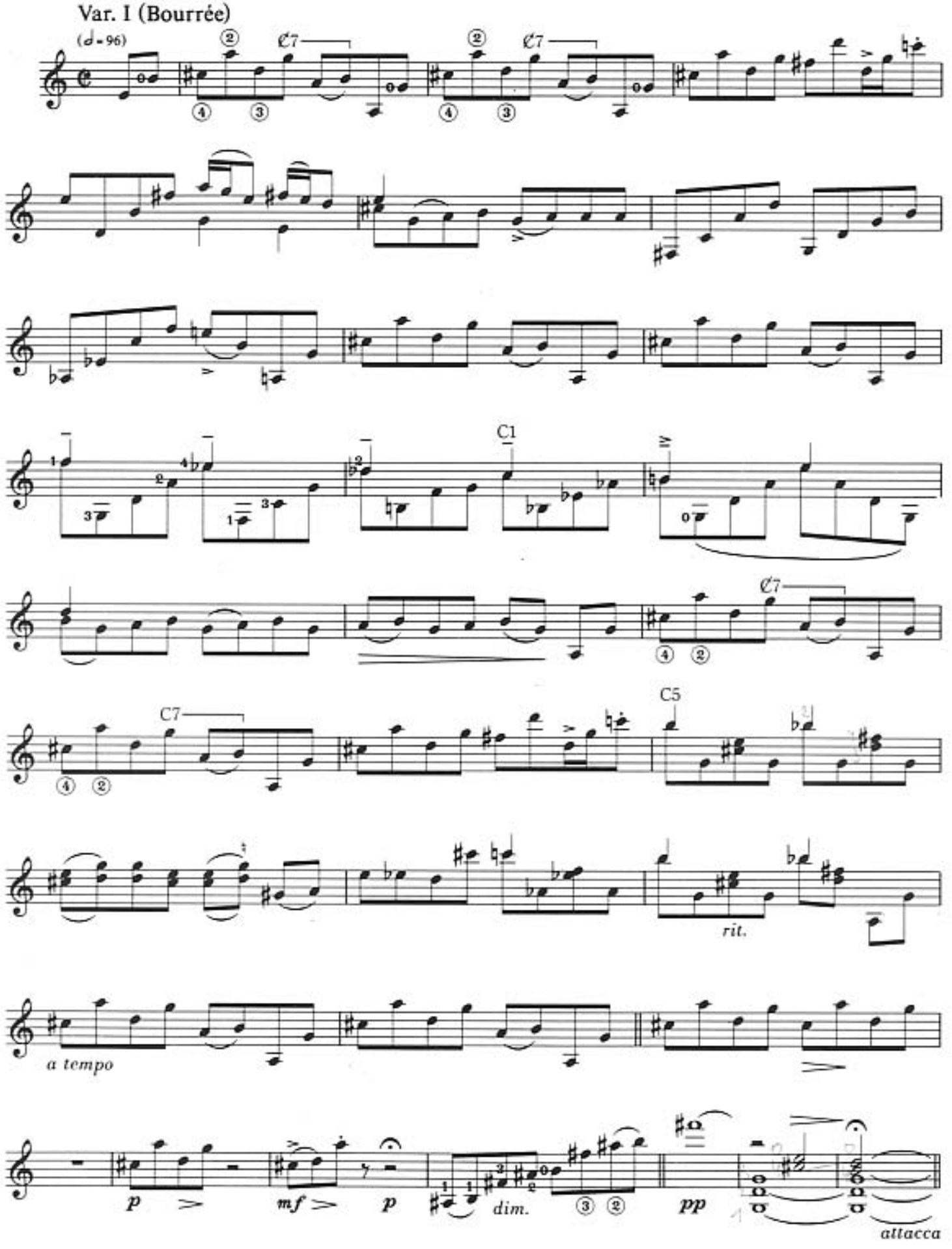
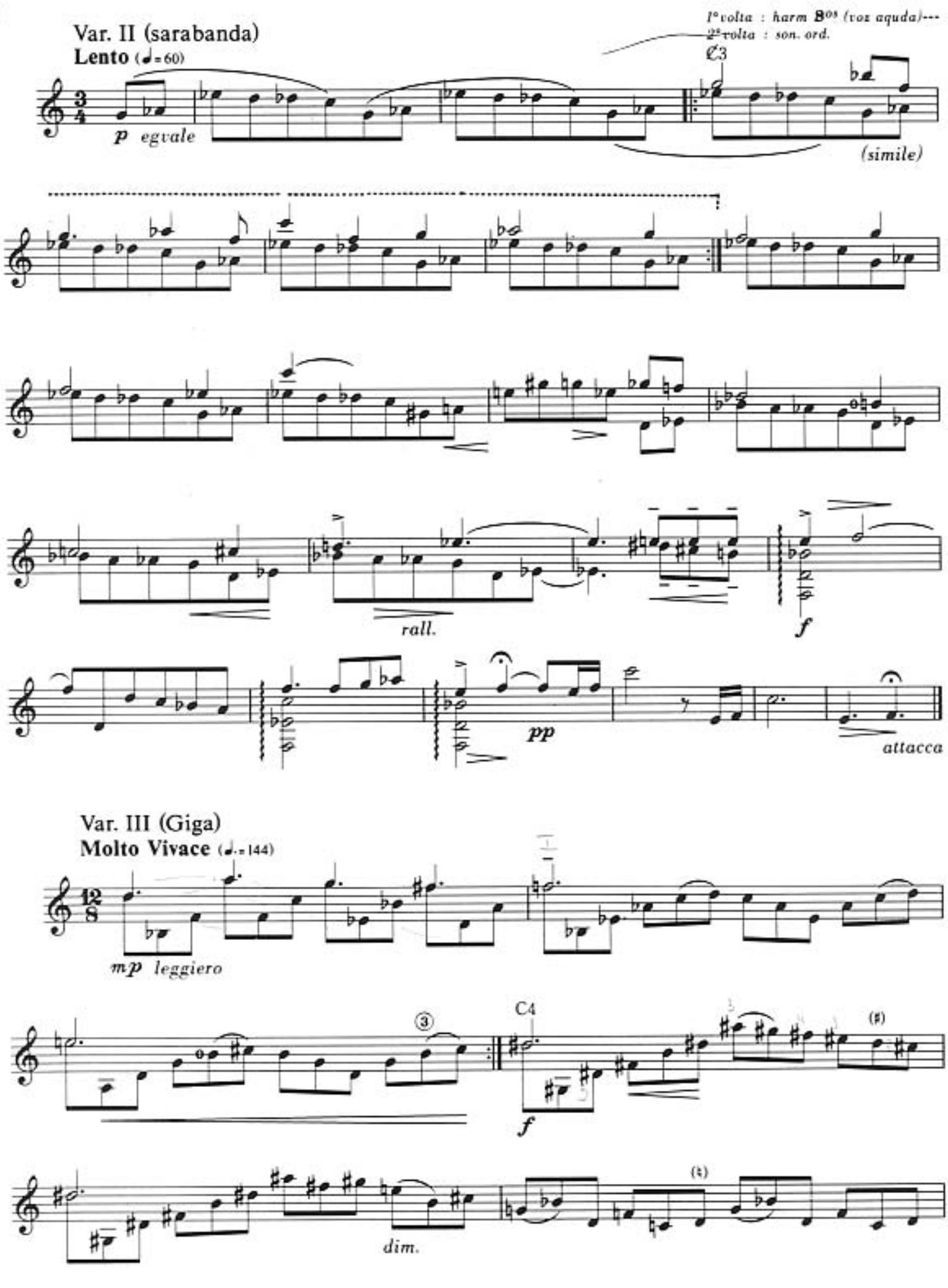
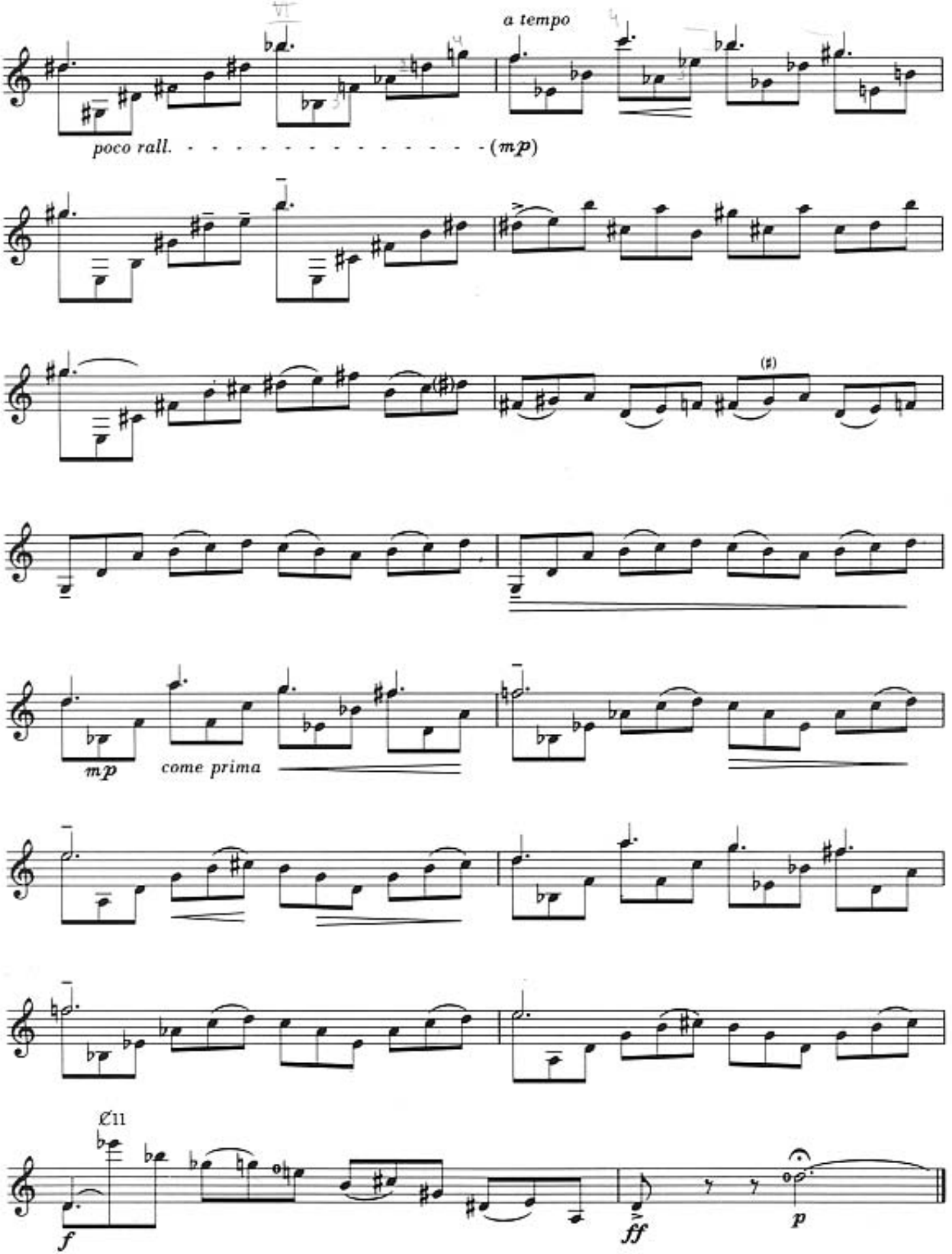
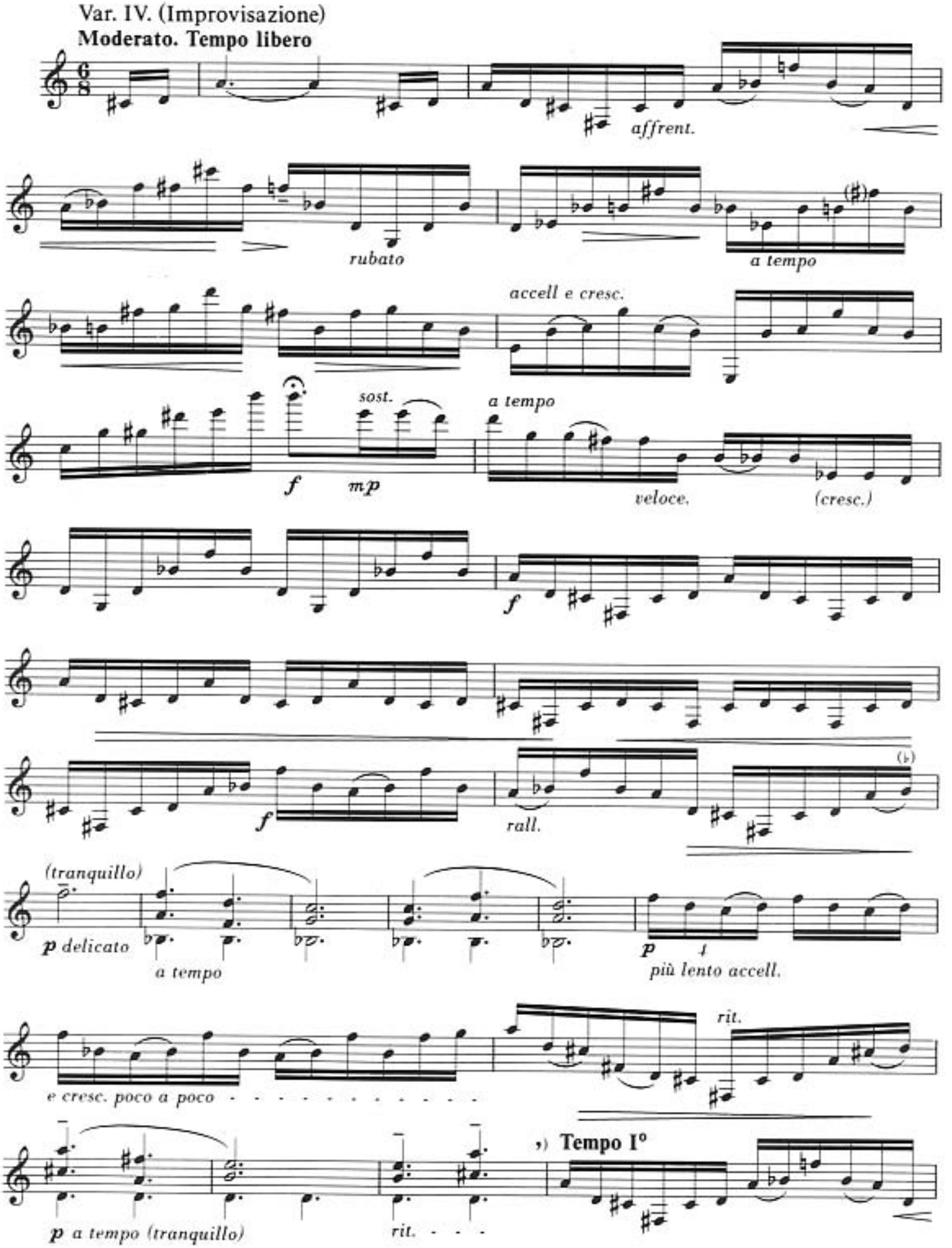
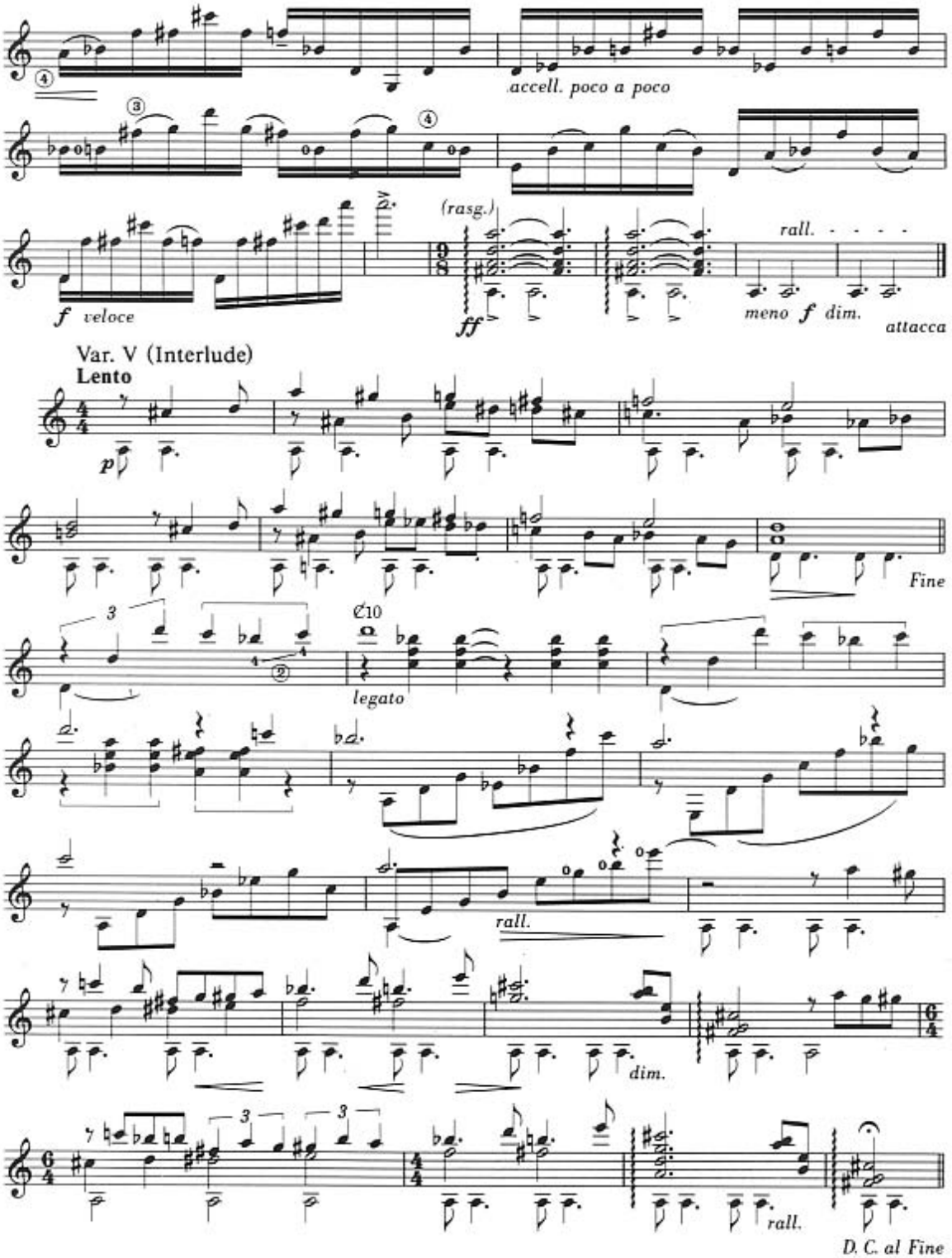

Theme
Moderato (♩=92)
legato
C3
mf
C4
sempre legato
C2
ten.
rall.
p

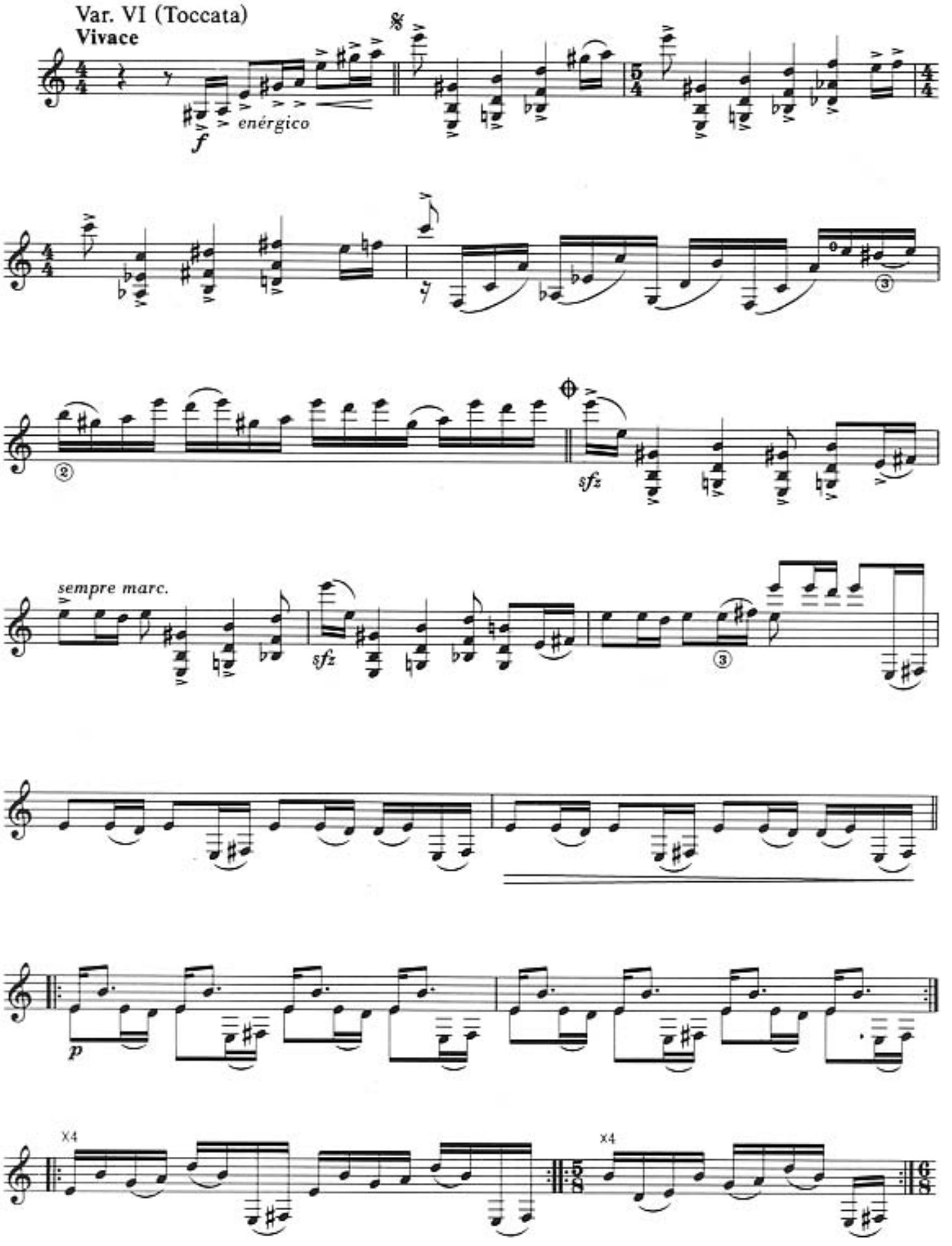

Var. I (Bourrée)
(♩ = 96)
C7
C1
C5
rit.
a tempo
p
mf
p
dim.
pp
attacca

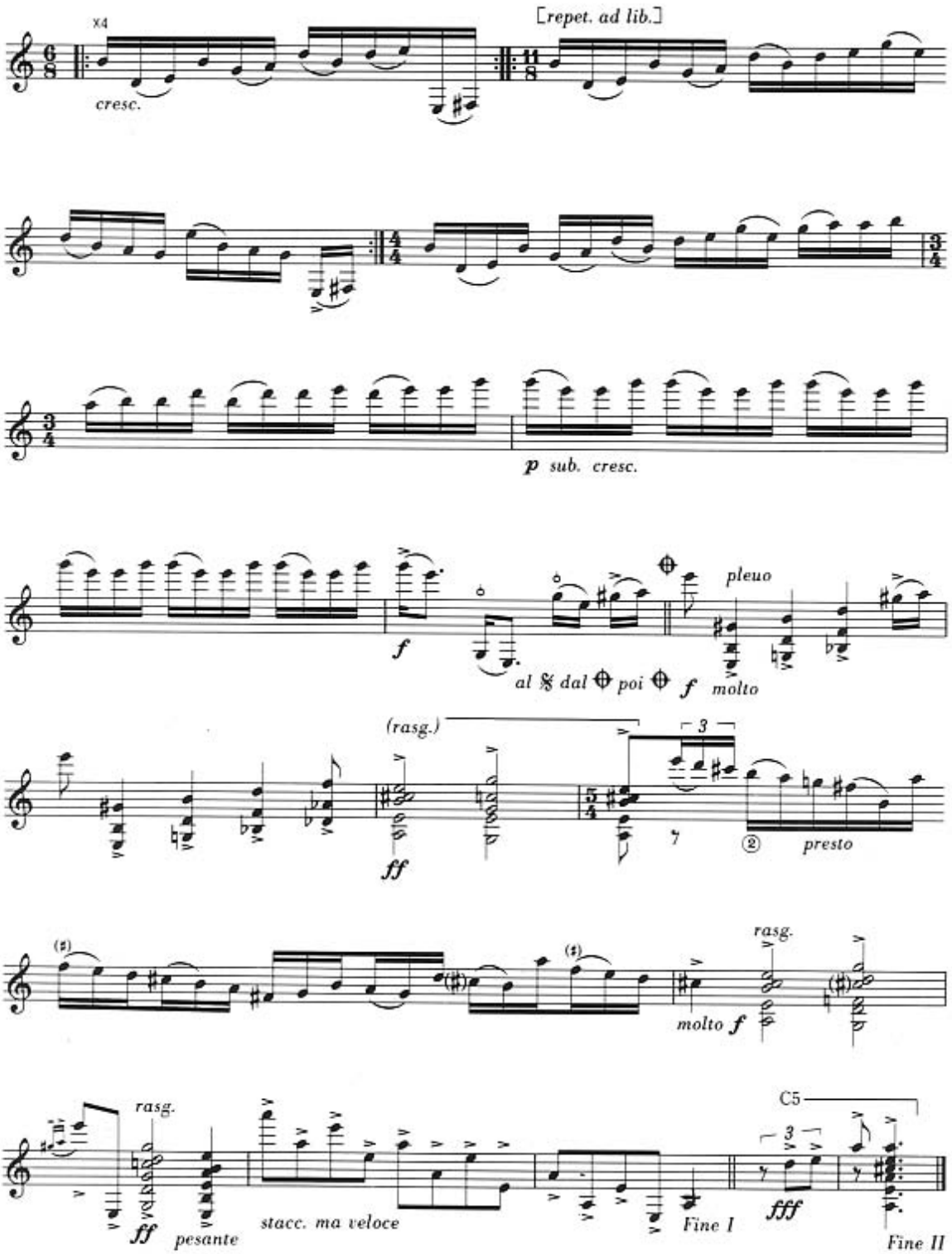

Var. II (sarabanda)
Lento (♩= 60)
1° volta : harm B05 (voz aguda)---
2ª volta : son. ord.
C3
p egvale
(simile)
rall.
f
pp
attacca
Var. III (Giga)
Molto Vivace (♩.= 144)
mp leggiero
C4
f
dim.


a tempo
poco rall. - - - - - - - - - - - - - - - - (mp)
(♯)
mp
come prima
C11
f
ff
p


Var. IV. (Improvisazione)
Moderato. Tempo libero
affrent.
rubato
a tempo
accell e cresc.
sost.
a tempo
f
mp
veloce.
(cresc.)
f
f
rall.
(tranquillo)
p delicato
a tempo
p
più lento accell.
e cresc. poco a poco
rit.
Tempo I°
p a tempo (tranquillo)
rit.

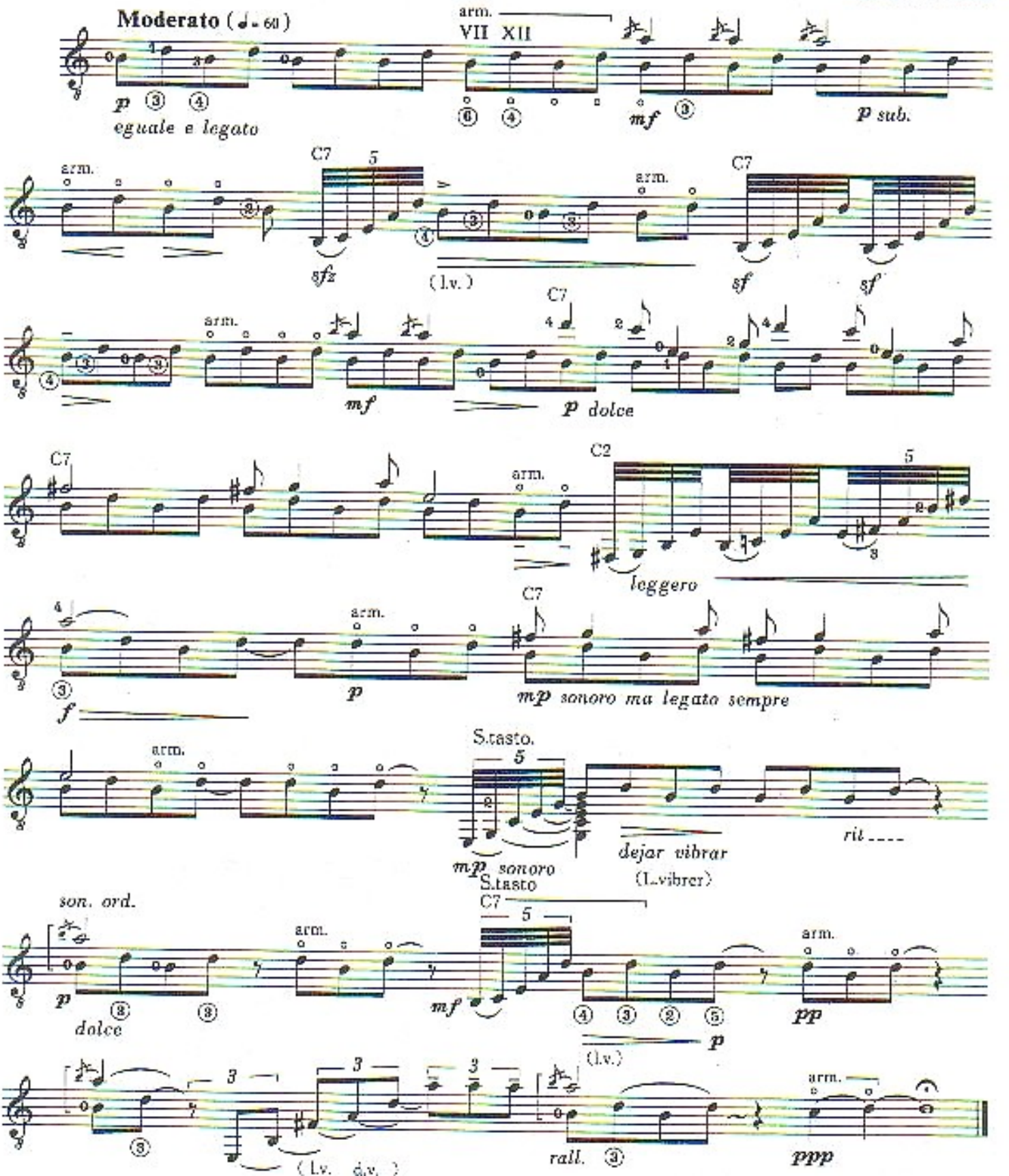

accell. poco a poco
(rasg.)
rall.
f veloce
ff
meno f dim.
attacca
Var. V (Interlude)
Lento
p
Fine
10
legato
rall.
dim.
rall.
D. C. al Fine


Var. VI (Toccata)
Vivace


x4
cresc.
[repet. ad lib.]
p sub. cresc.
f
pleuo
al 𝄋 dal ⊕ poi ⊕ f molto
(rasg.)
ff
3
presto
rasg.
molto f
rasg.
ff
pesante
stacc. ma veloce
Fine I
C5
fff
Fine II

No. 1 "Desde que el alba quiso ser alba, toda eres madre"*)

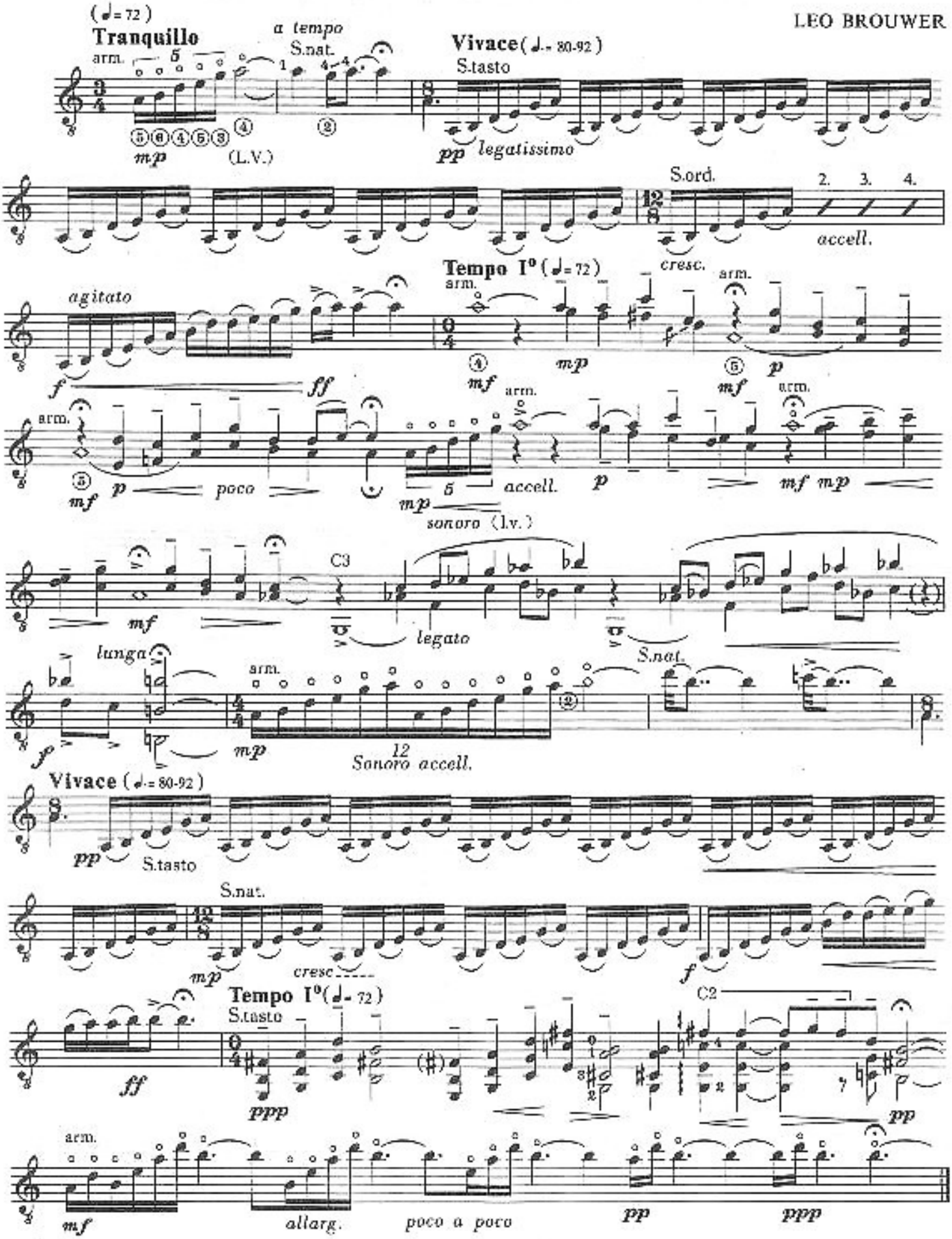
LEO BROUWER



a Ichiro Suzuki

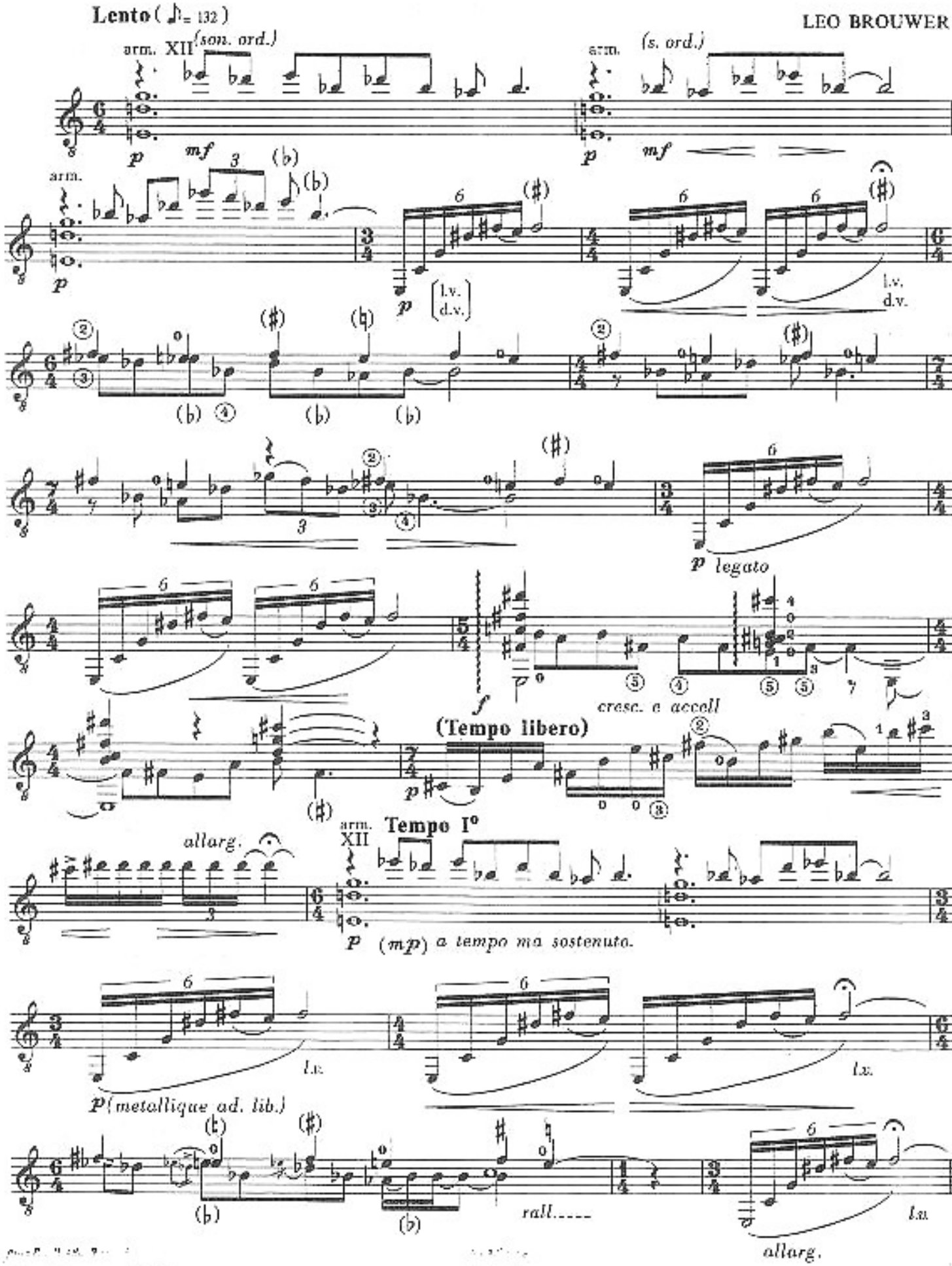
No. 2 "Tristes hombres si no mueren de amores"

LEO BROUWER



a mi esposa Cristina

No. 3 "Alrededor de tu piel, ato y desato la mia"

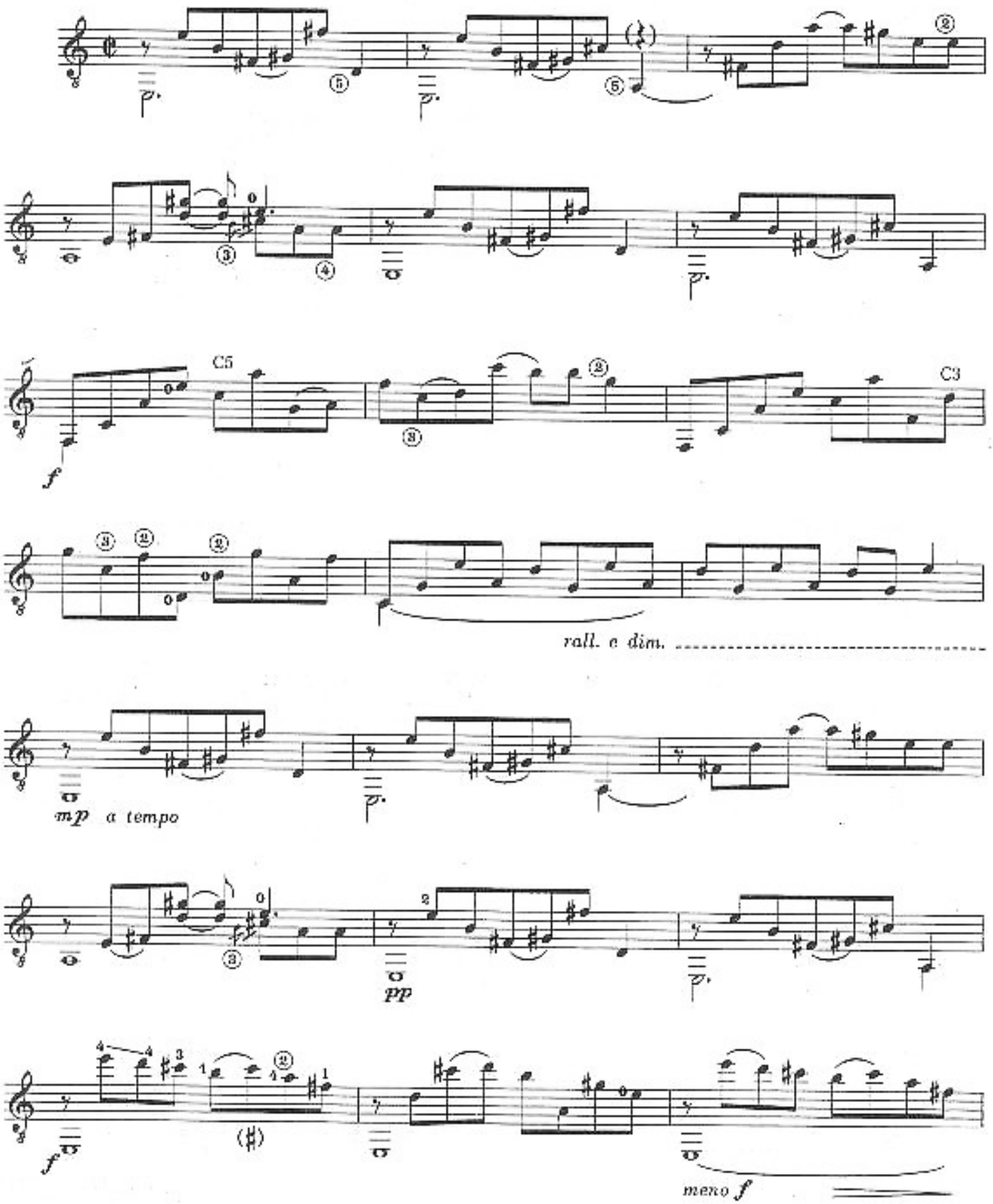


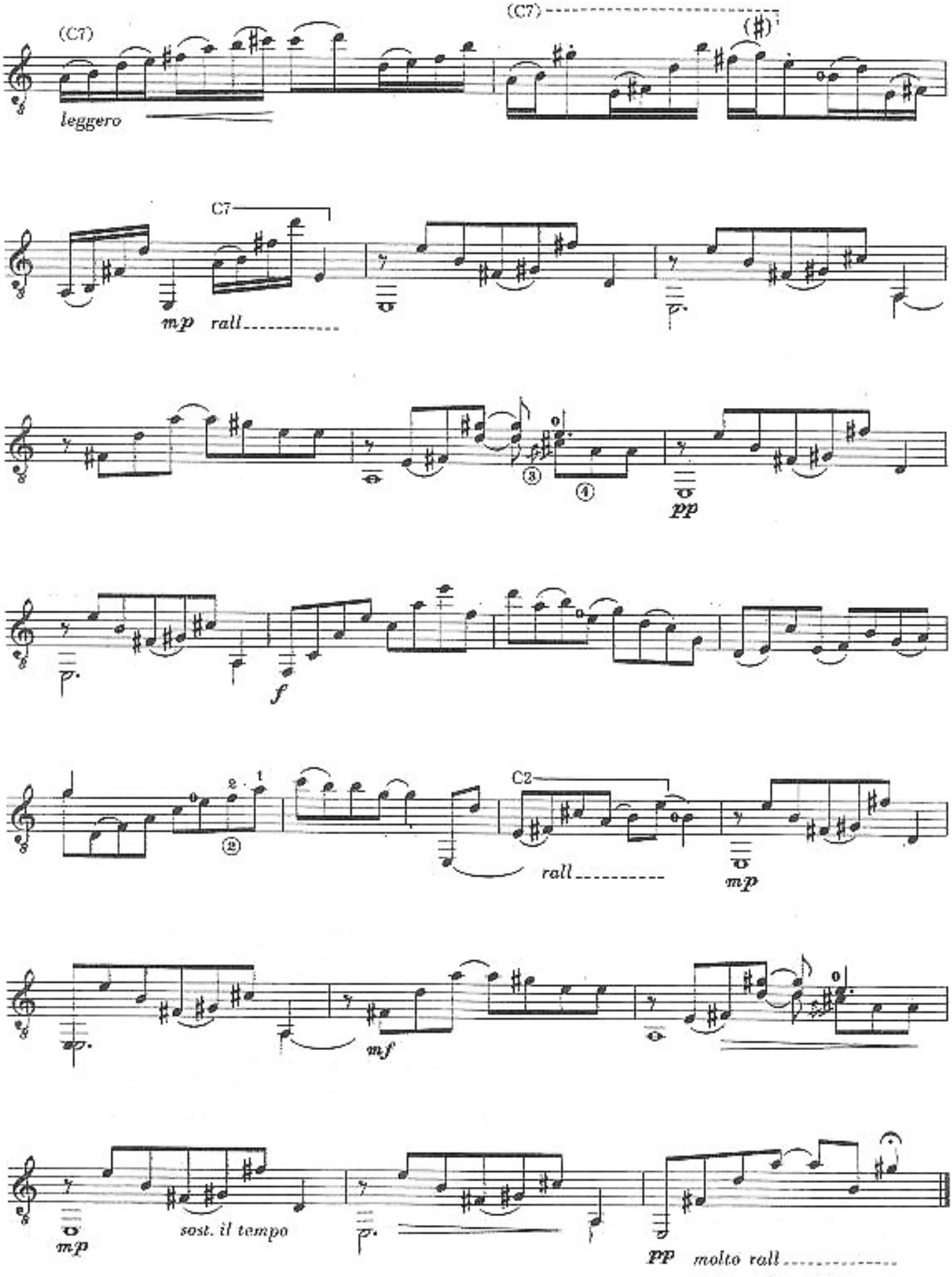
a Eli Kassner

No. 4 "Rié, que todo rié: que todo es madre leve"

LEO BROUWER

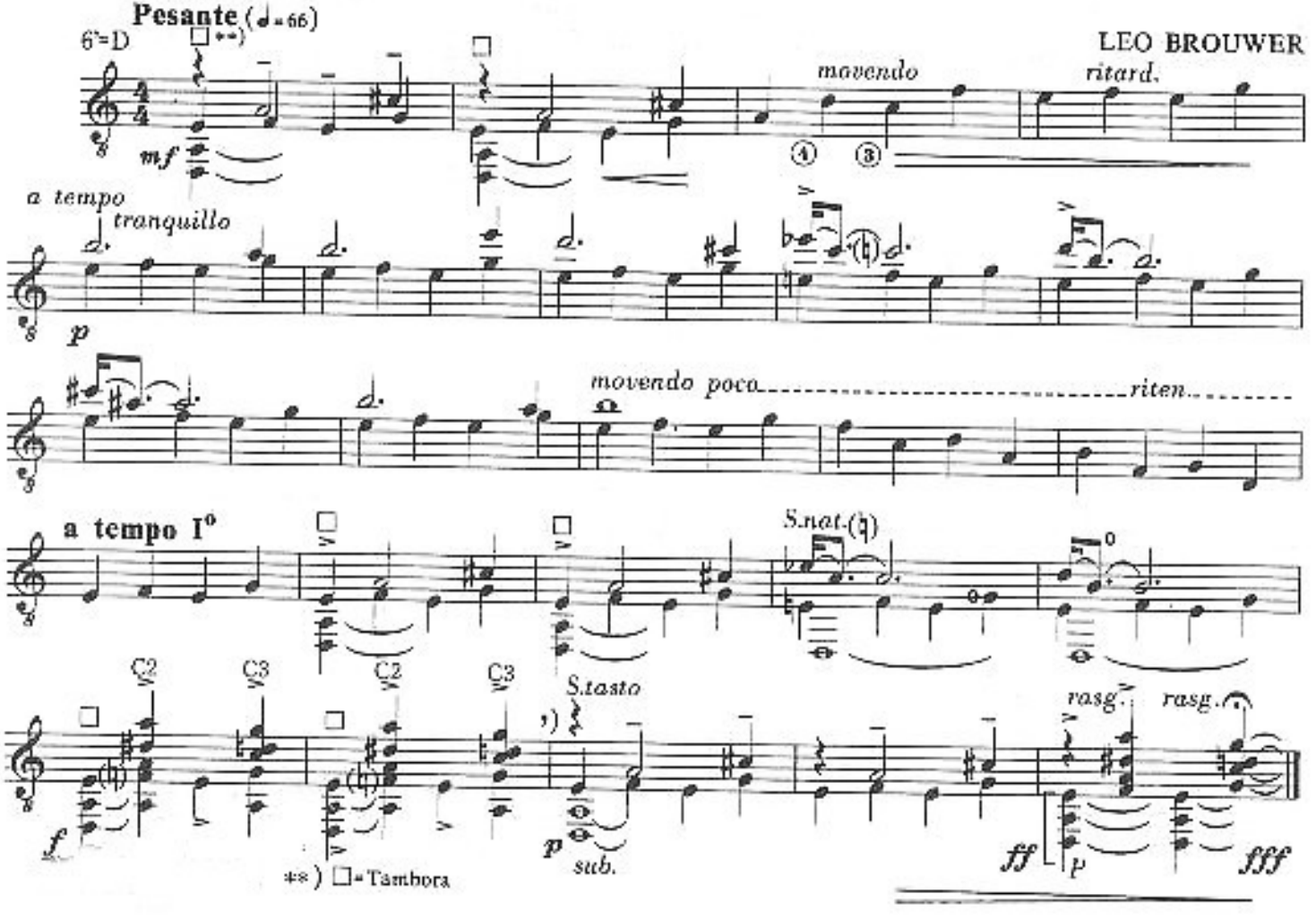
Allegretto moderato (♩=72-80)




(C7)
leggero
(C7)
(♯)
C7
mp rall
pp
f
C2
rall
mp
mf
mp
sost. il tempo
pp molto rall

a mi esposa Cristina

No. 5 "Me cogiste el corazón y hoy precipitas su vuelo

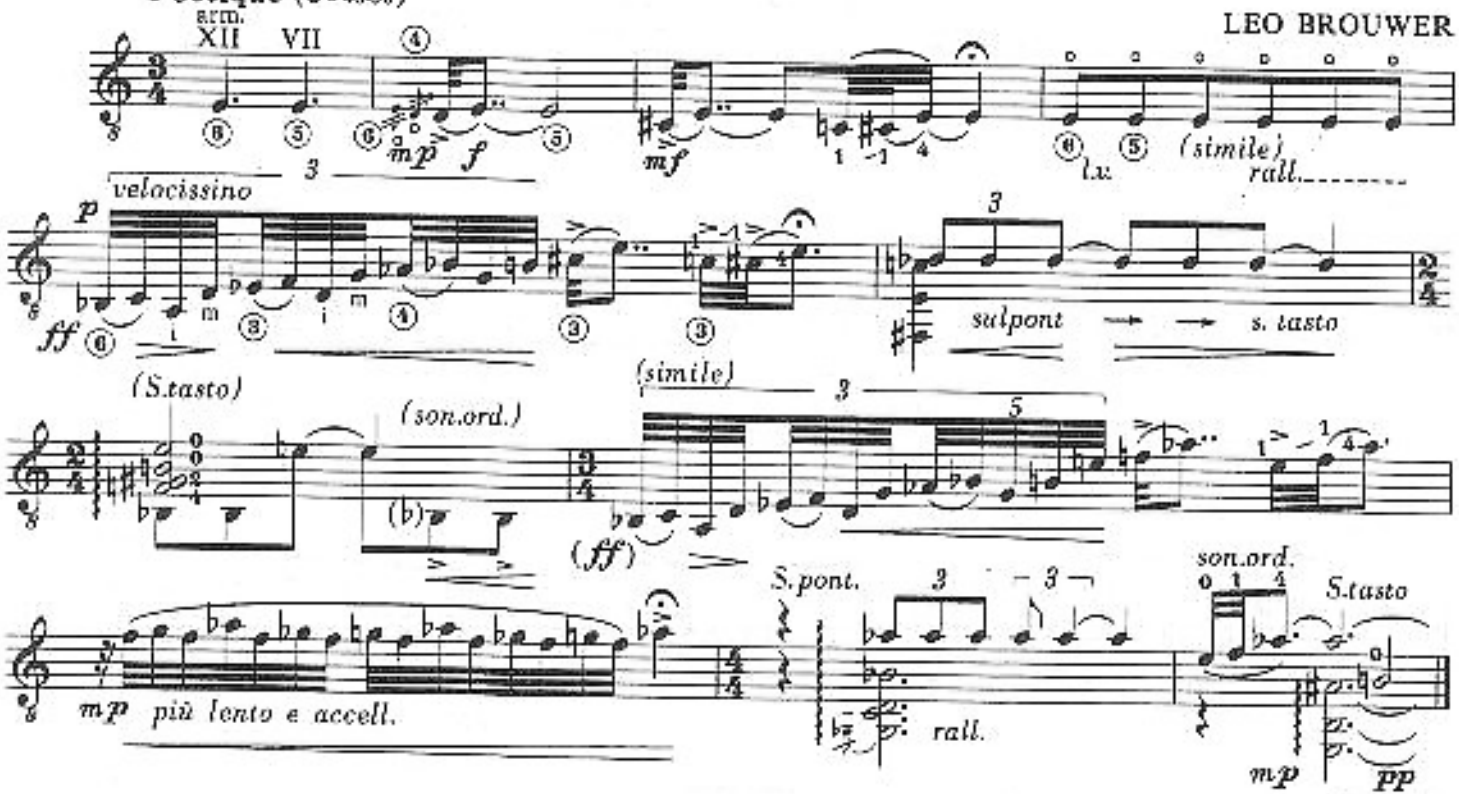


a Paul Century

No.6 "Llegó con trés heridas: la del amor, la de la muerte, la de la vita"

Poetique (♩= 48-50)

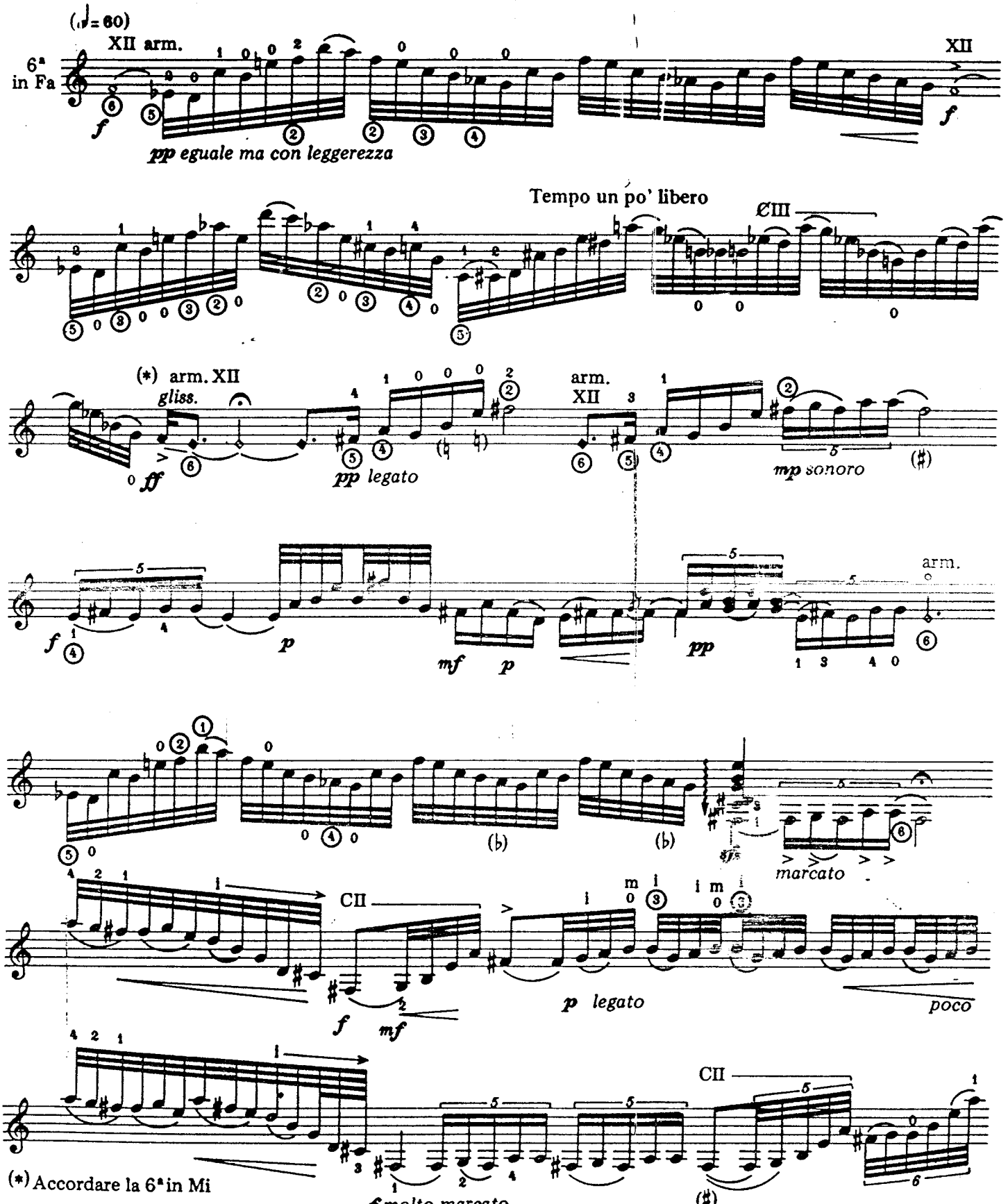
LEO BROUWER

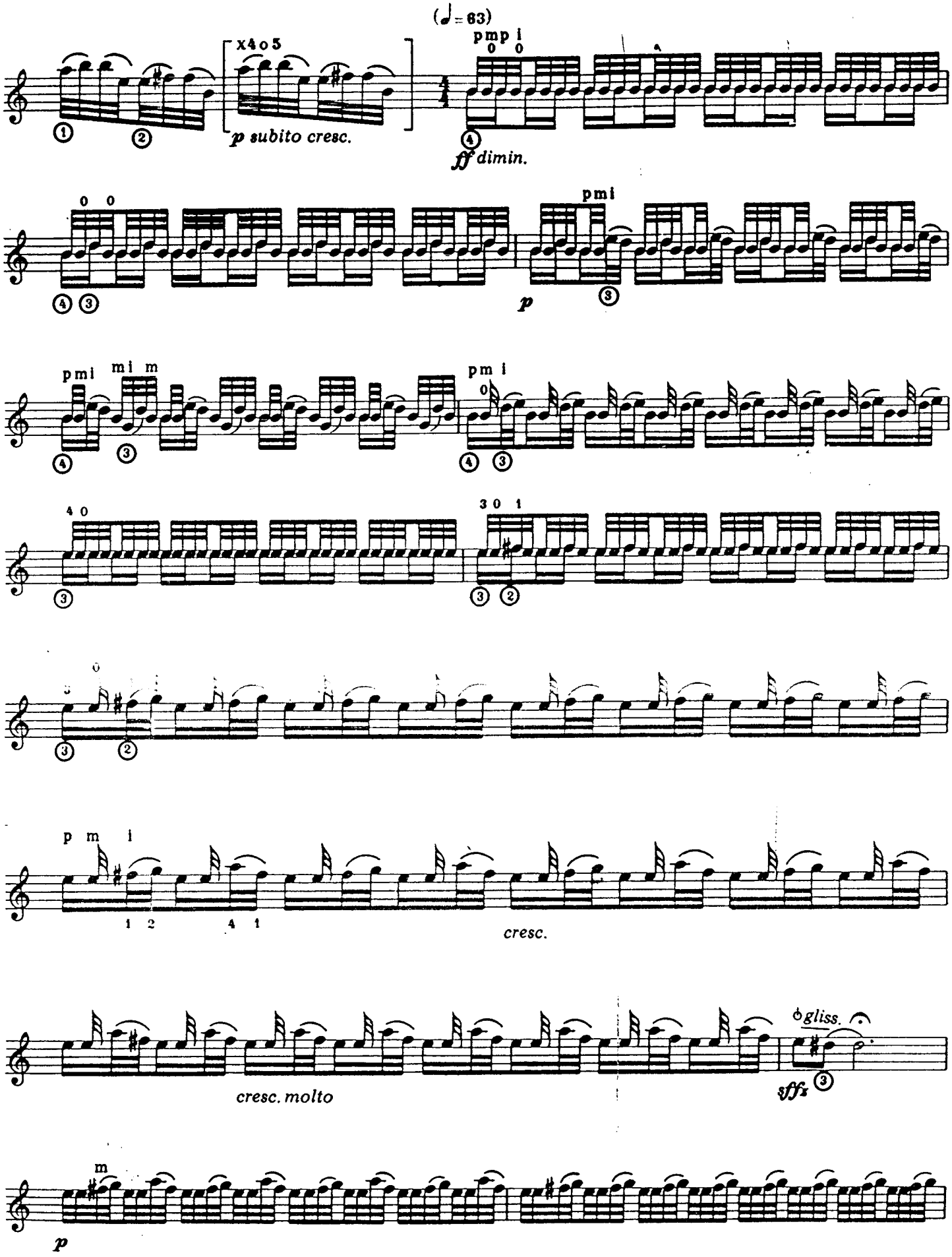


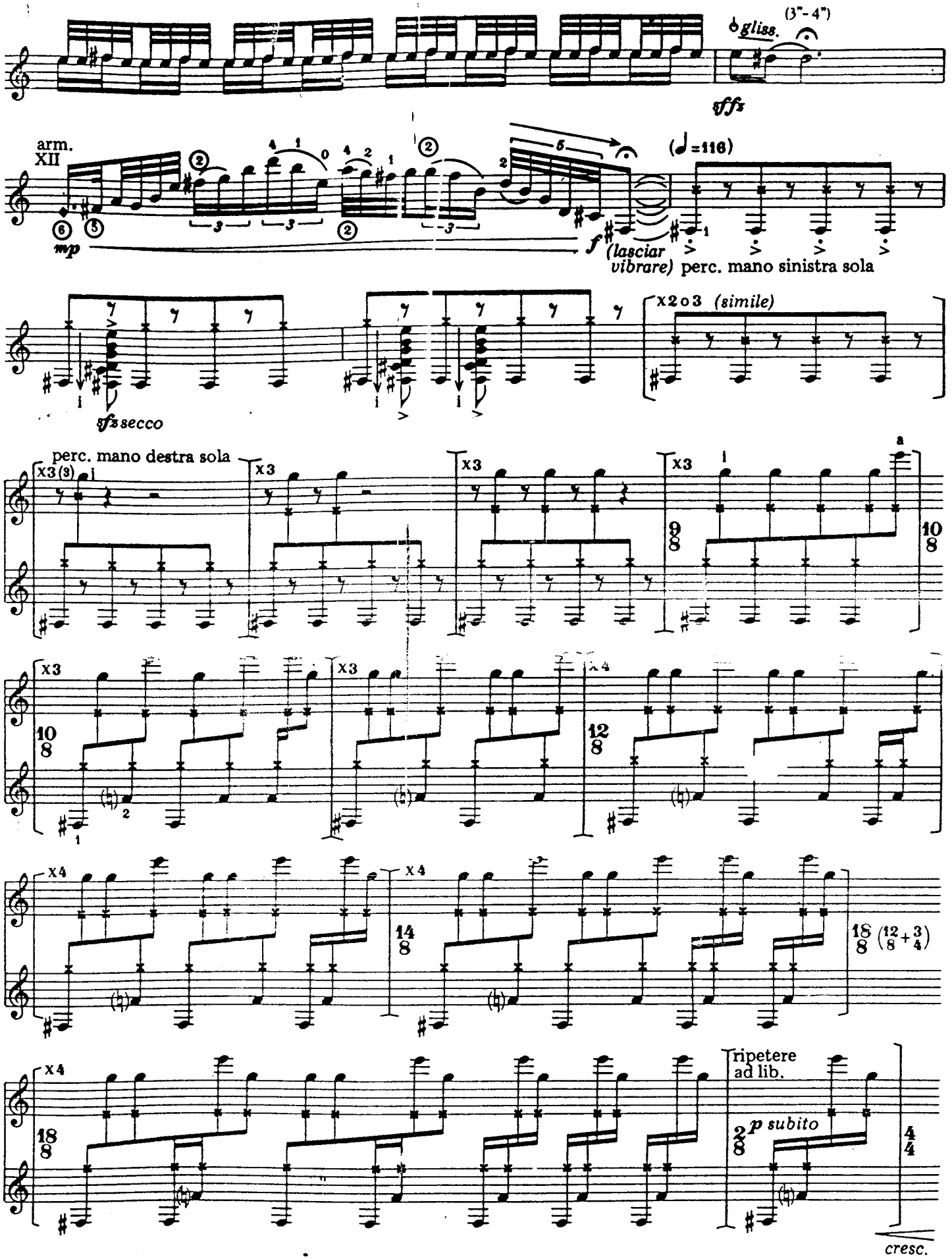
Leo Brouwer

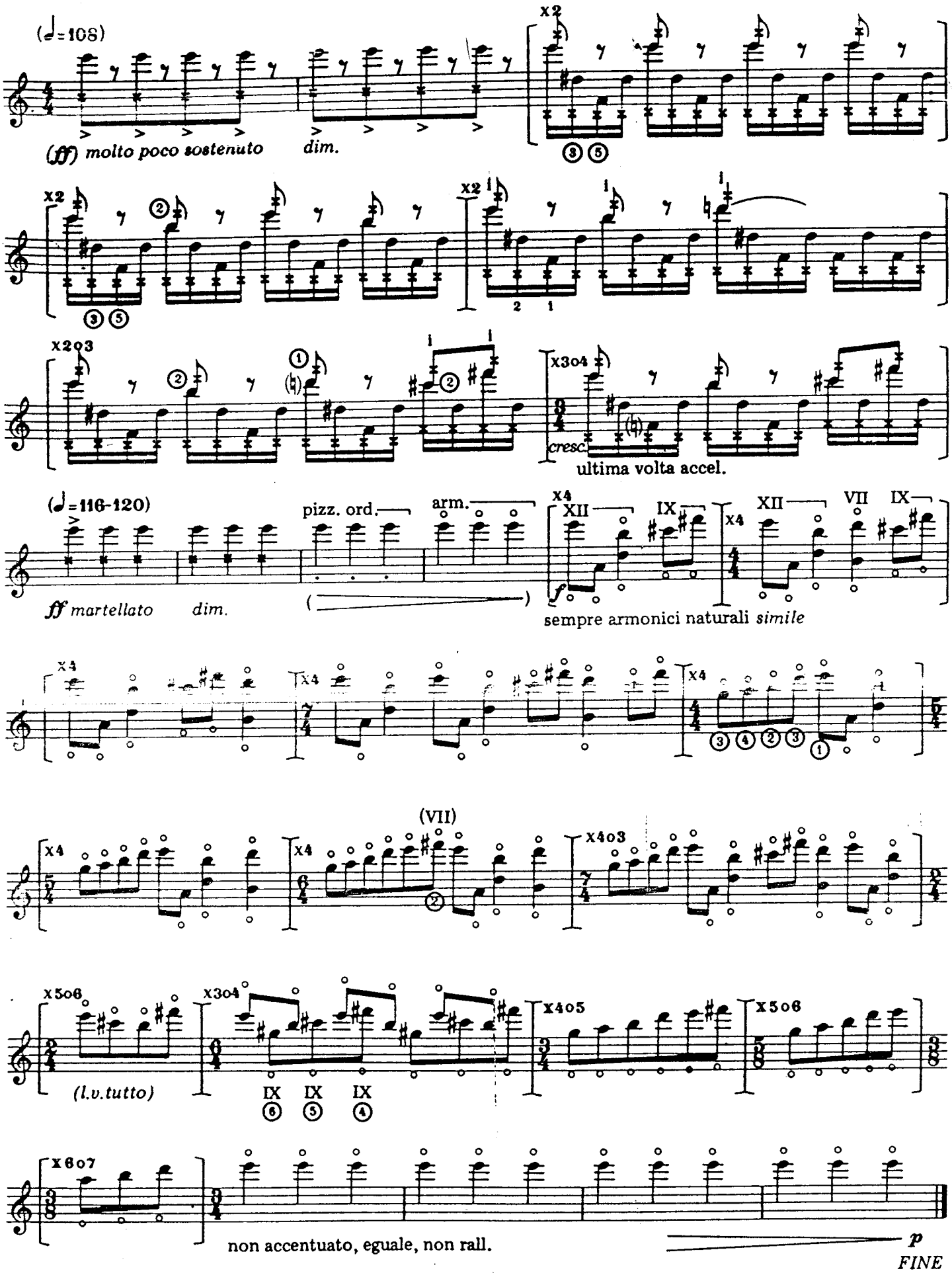
PAISAJE CUBANO CON CAMPANAS (1986)

per chitarra




(♩= 63)
x4o5
p subito cresc.
pmp i
ff dimin.
pmi
p
pmi mi m
pm i
3 0 1
p m i
1 2 4 1
cresc.
cresc. molto
gliss.
sffz
m
p


gliss.
(3"-4")
sffz
arm.
XII
(♩=116)
mp
f
(lasciar vibrare)
perc. mano sinistra sola
x2 o 3 (simile)
sfz secco
perc. mano destra sola
x3 (3)
x3
x4
ripetere ad lib.
p subito
cresc.


(♩=108)
(ff) molto poco sostenuto
dim.
x2
x2
x2
x203
x304
cresc.
ultima volta accel.
(♩=116-120)
pizz. ord.
arm.
x4
XII
IX
XII
VII
IX
ff martellato
dim.
sempre armonici naturali simile
x4
x4
x4
(VII)
x4
x4
x403
x506
x304
x405
x506
(l.v.tutto)
IX
IX
IX
x607
non accentuato, eguale, non rall.
p
FINE

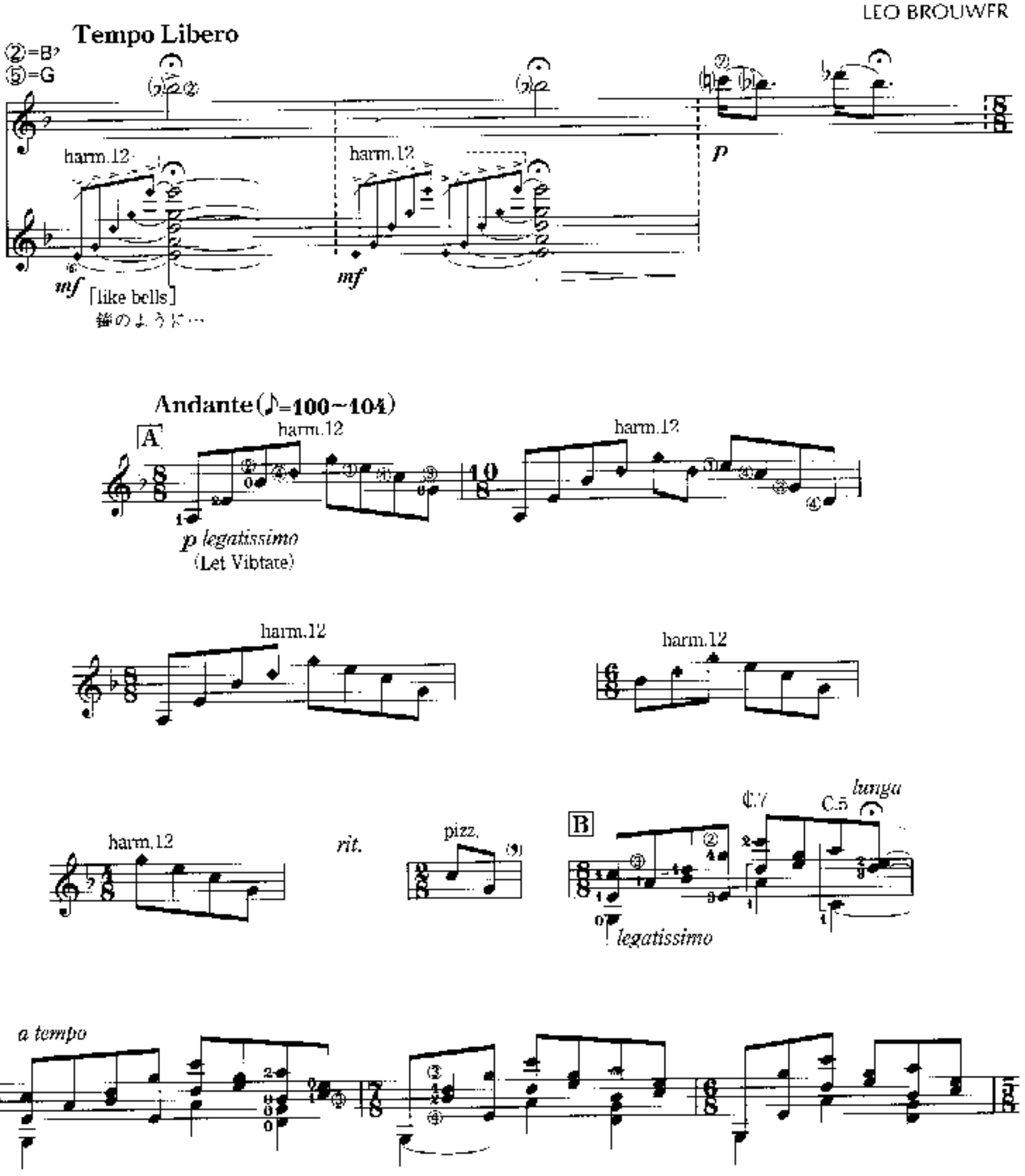
For Shin ichi Fukuda

"HIKA"

IN MEMORIAM TORU TAKEMITSU

Fingered by Composer & Shin-ichi Fukuda

LEO BROUWER



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poco

rit.

ppp

C Tempo Libero

harm.12

harm.12

son ord.

lunga

mf

p

Vclocissimo(♩=100~102)

p i m a

lunga

f molto agitato

D Vivace (♩=90~92)

son ord.

Metallique

son ord.

Metallique

glass.

son ord.

p sub.

C.6

C.6

p *f*

C.3

mf

E

f marcato

f *p*

pp

p *pp legato* *poco*

(ecx)

sul tasto

(diff. colour)

rall. - -

p

L.V.

rit.

pp

(♪=♪) Pos.6

(*pp*) *leggierissimo*

cresc. molto

sf marcato

pp ritmico

rit. - -

(♪=♪)

a tempo

(diff. color)

pp leggierissimo

cresc. molto

f marc.

rit.

Tempo Libero

harm.12

F

mf

lunga

f marcato molto

Andante (♪=100~104)

C.3

p legatissimo

legatissimo

C.6

G

pp sub. cresc. molto e accel.

marcatissimo

L.V.

ff

pp cresc. molto e accel.

Velocissimo

Andante (♪=100~104)

H C.6

legatissimo (L.V.)

poco rit.

dolce

sul tasto

dolcissimo

harm.7

harm.7

come prima

harm.12

legatissimo

rall.

ten.

harm.12

mf L.V.

ppp

(Cordoba. July 1996)
Duration ≒ 6 min.

LEO BROUWER

Rito de los orishas

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Leo Brouwer est né à La Havane en 1939 et a étudié la guitare et la composition à Cuba. En 1959, il est inscrit au Juilliard School of Music et à l'Université de Hartford où il se spécialise en composition. En 1960, il est nommé directeur de l'Institut Cubain de cinéma et professeur d'harmonie et de contrepoint au Conservatoire national Roldan à La Havane.

Leo Brouwer est considéré comme l'un des compositeurs les plus importants et les plus prolifiques de la guitare classique et ses œuvres sont jouées par la plupart des grands guitaristes. Outre ses compositions pour guitare, il a écrit des ballets, des opéras ainsi que des œuvres pour orchestre et divers ensembles.
Comme soliste, il a donné des concerts à travers le monde et il a enregistré plusieurs disques avec Deutsche Grammophon, Erato, et Musical Heritage Society.
Comme chef d'orchestre, Leo Brouwer a dirigé plusieurs orchestres de grande renommée, incluant la Philharmonie de Berlin. Actuellement il réside en Espagne, ayant été nommé chef attitré de l'Orchestre de Cordoba.
En 1987, il a été nommé membre d'honneur de l'UNESCO, une distinction accordée à un groupe restreint d'artistes internationaux dont font partie Isaac Stern, Joan Sutherland et Yehudi Menuhin.

Rito de los orishas (Rite des orishas) a été joué en première à Paris, en octobre 1993, par Alvaro Pierri à qui l'œuvre est dédiée. Orishas, mot de la langue des Yoroubas, désigne les dieux et les déesses afro-cubains. Le sous-titrage des deux parties suggère un rite constitué d'abord d'une entrée en matière au cours de laquelle sont écartées les influences malfaisantes. Cette introduction conduit sans interruption à la Danse des déesses noires présentée en trois variantes.

Leo Brouwer *was born in Havana in 1939 and studied guitar and composition in Cuba. In 1959-60 he attended the Juilliard School of Music and Hartford University where he specialized in composition. In 1961 he was appointed Director of the Cuban Cinematographic Institute and professor of harmony and counterpoint at the National Roldan Conservatory in Havana.*

Leo Brouwer is considered to be one of the most important and prolific composers of the classical guitar and his works have been performed by many renowned guitarists. In addition to his compositions for guitar he has written ballets, operas as well as orchestral and ensemble works.
As a performer Leo Brouwer has given concerts all over the world to critical acclaim and he has recorded several albums on the Deutsche Grammophon, Erato, and Musical Heritage Society labels.
As a conductor he has appeared in many countries with major orchestras, including the Berlin Philharmonic. He is presently based in Spain where he has been appointed conductor of the Cordoba Orchestra. In 1987, Leo Brouwer received an Honourable Membership from the UNESCO. Such a distinction has been awarded only to a limited group of international artists such as Isaac Stern, Joan Sutherland and Yehudi Menuhin.

Rito de los orishas *(Rite of the Orishas) was premiered in Paris, October 1993 by Alvaro Pierri to whom the work is dedicated. Orishas is the Yoruban word for Afro-Cuban Gods and Goddesses. A first section, subtitled Exordium-conjuro, suggests a ritual ceremony in which evil spirits are overcome. This is followed, without pause, by the longer section subtitled Dance of the black Godesses containing three dance variants.*

NOTATION

Laisser vibrer toutes les notes possibles	*lv*	Let all notes vibrate as long as possible
Respiration		Breath
Long point d'orgue		Long fermata
Point d'orgue normal		Normal fermata
Point d'orgue bref		Short fermata
Sur la touche	sul tasto	On the fingerboard
Frapper ⑤ et ⑥ sur la touche avec le pouce de la main droite à la XIXe case	+	Slap ⑤ and ⑥ on the fingerboard with the thumb of the right hand at the XIXth fret
Annulation de mesure, indique un passage à jouer irrégulièrement		Cancels the meter and indicates a passage to be played unevenly
Ornements à jouer avant le temps		Ornaments to be played before the beat

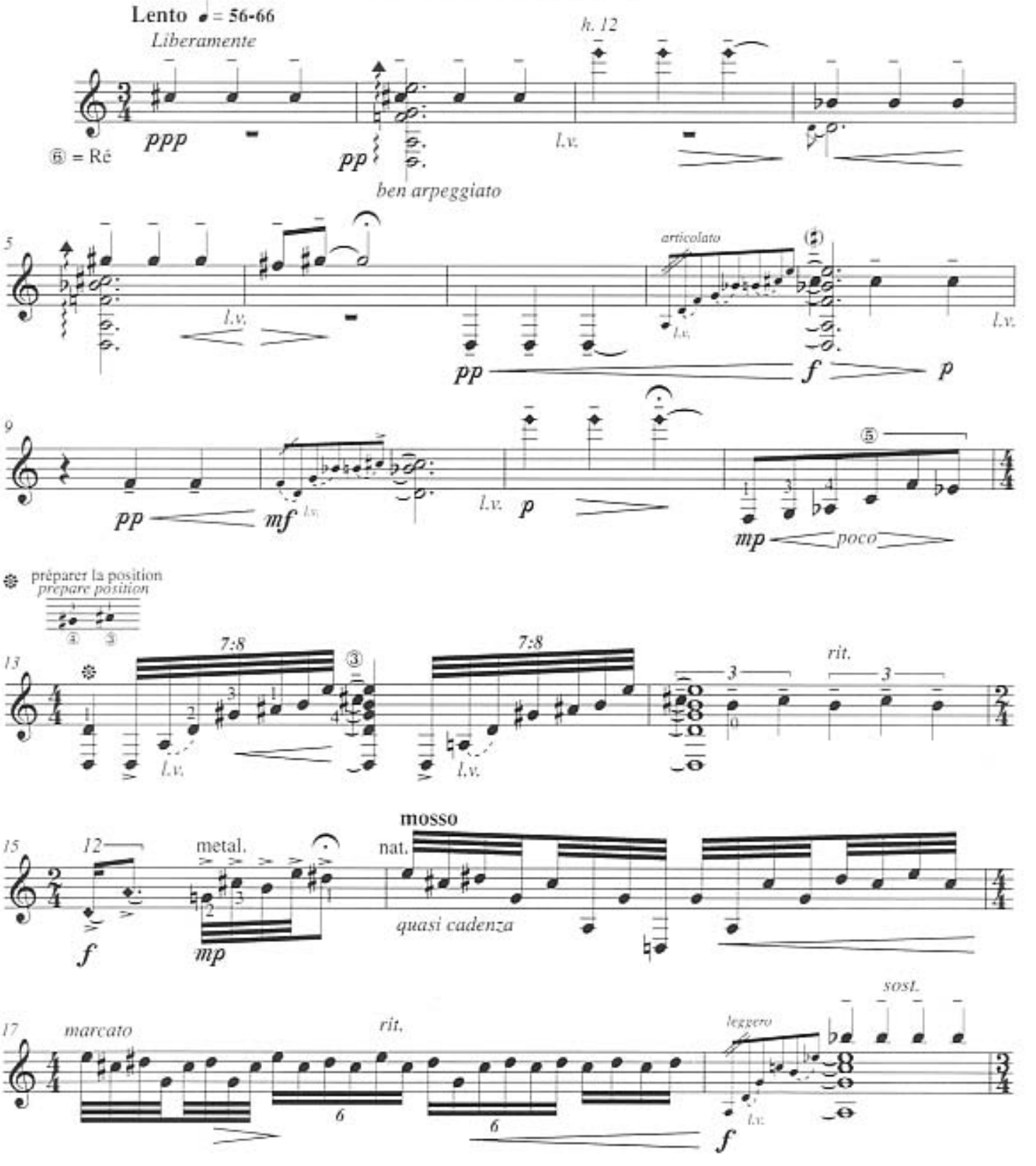
à Alvaro Pierri

RITO DE LOS ORISHAS

1993

Leo Brouwer
1939

1. Exordium-conjuro



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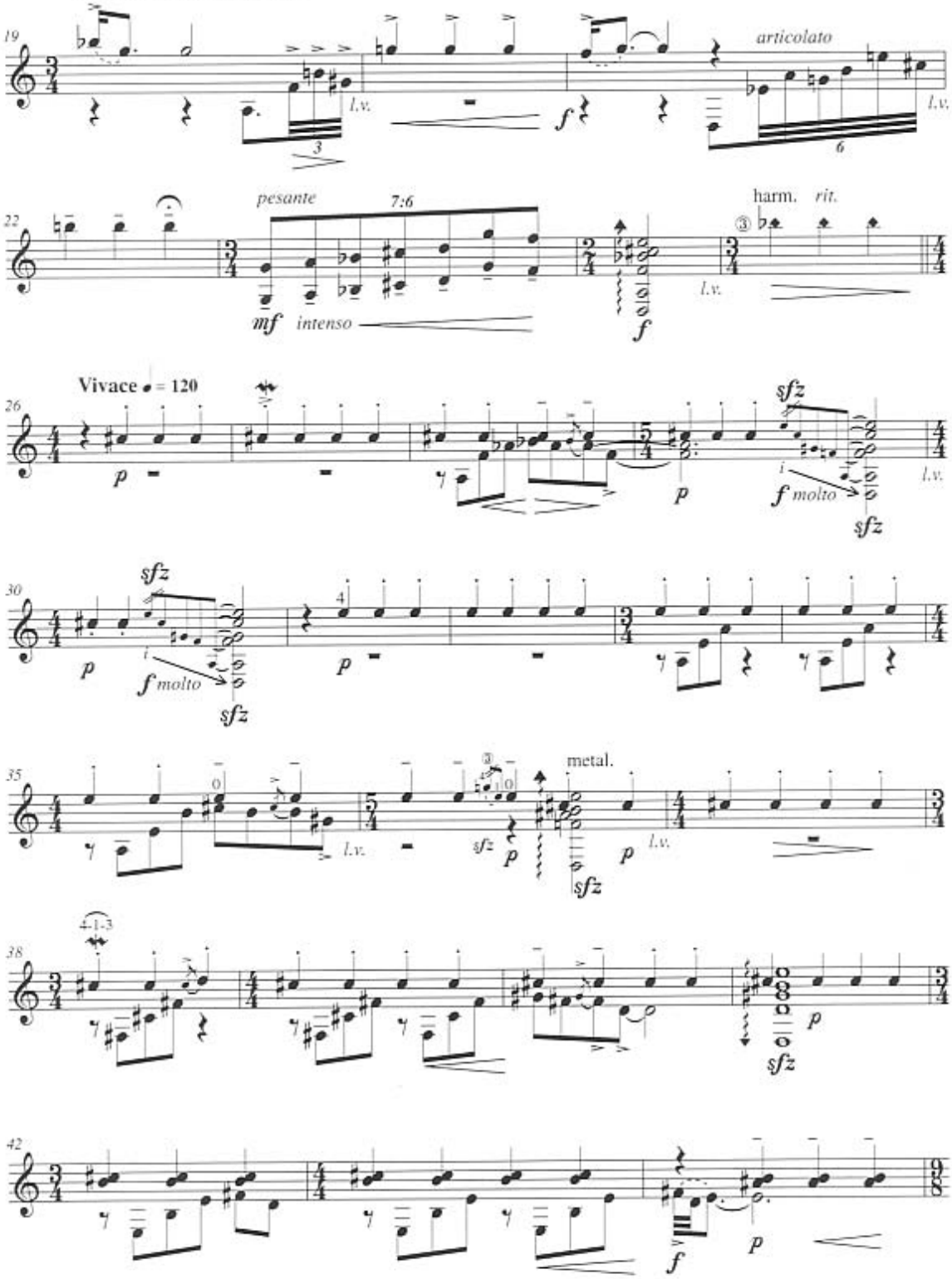
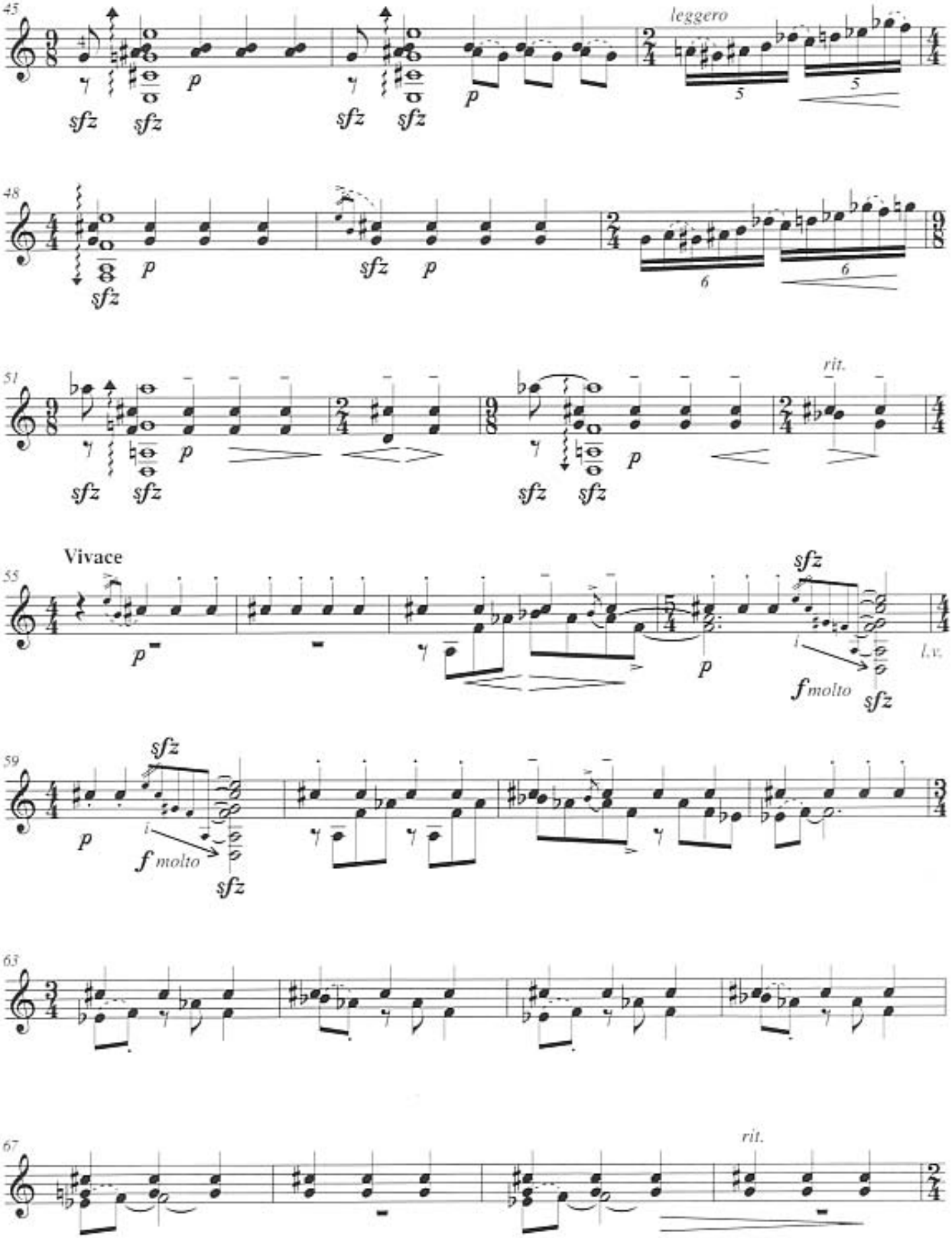
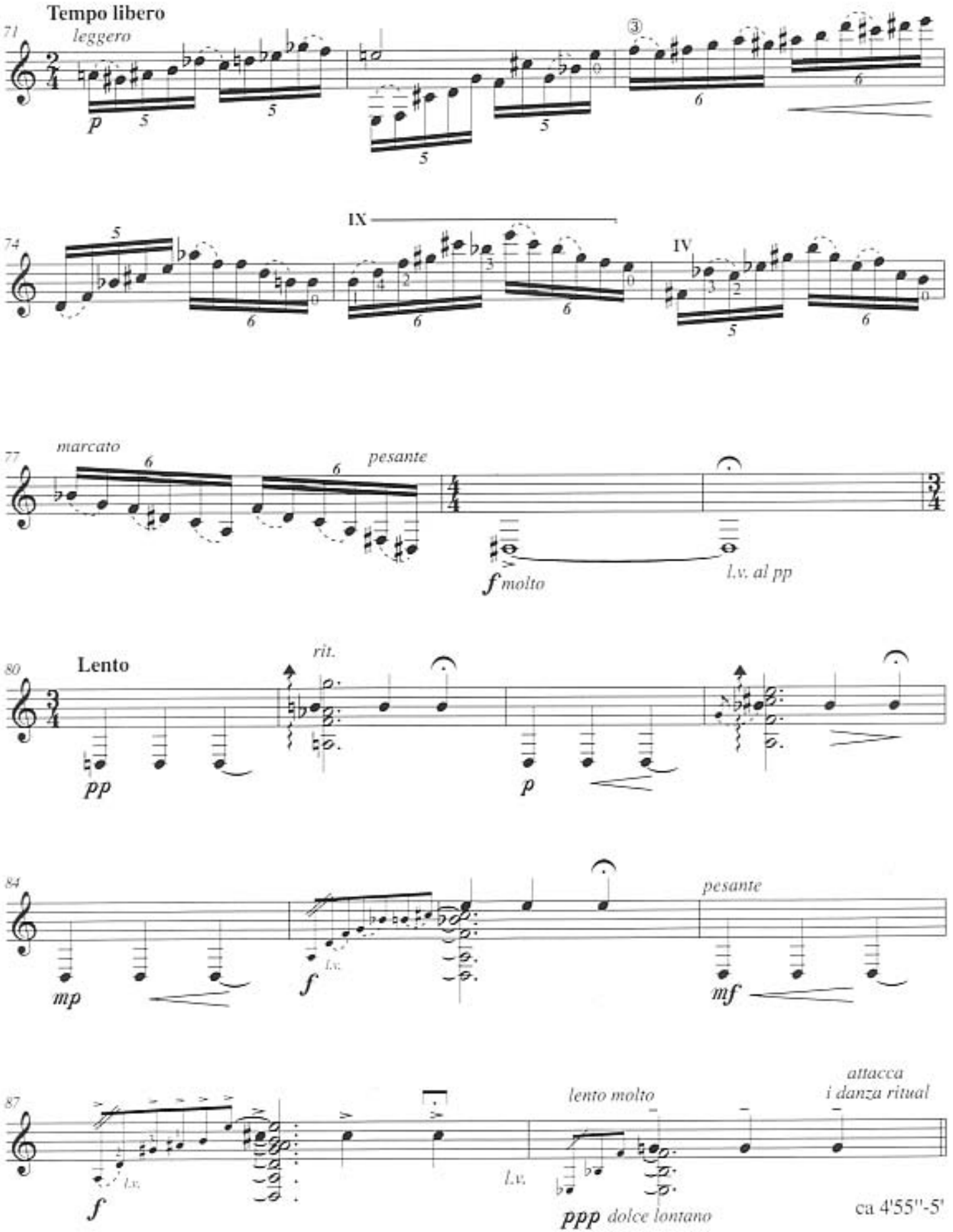
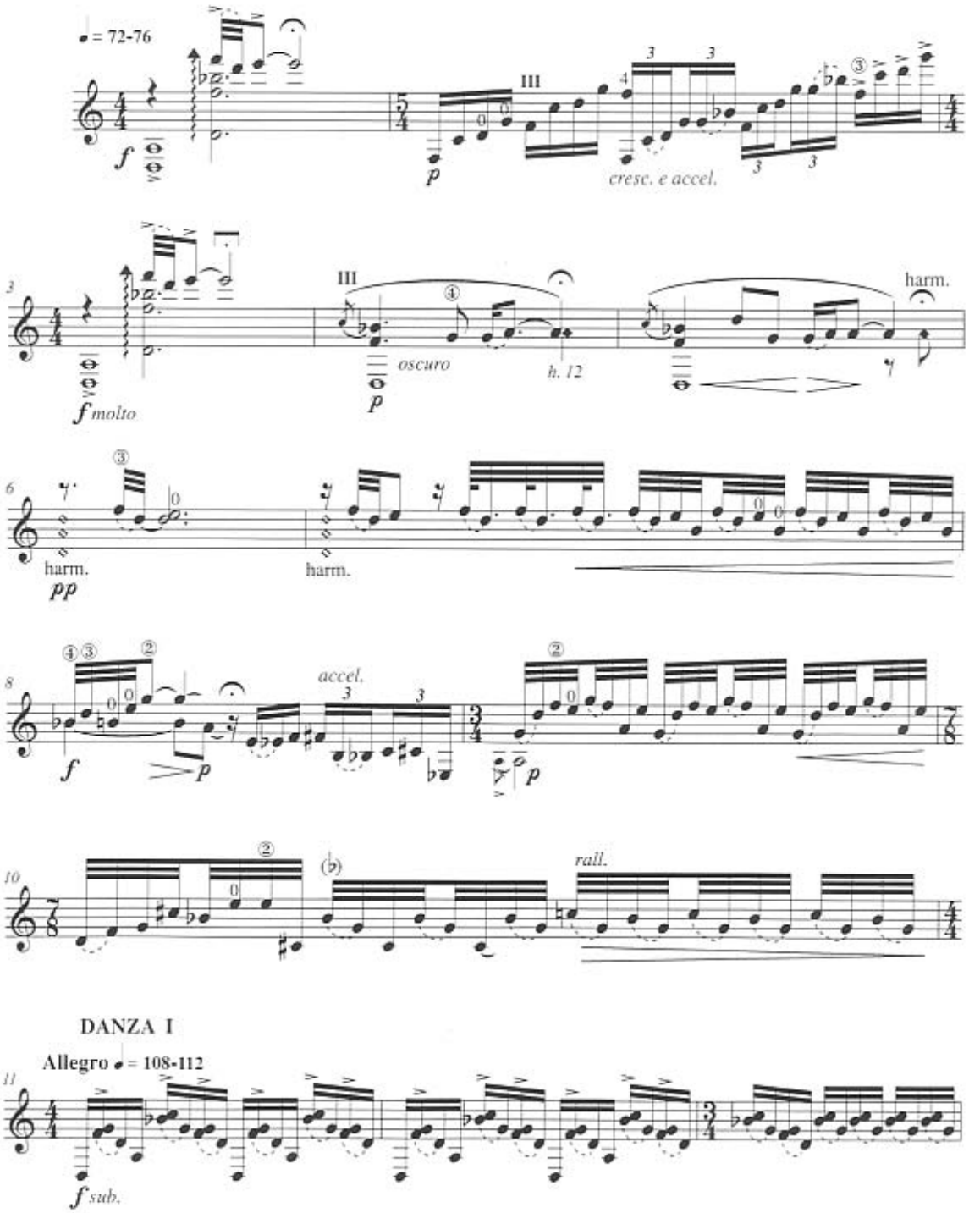
Lento ♩ = 66
Annoncant la danse rituelle
Indication of the ritual dance

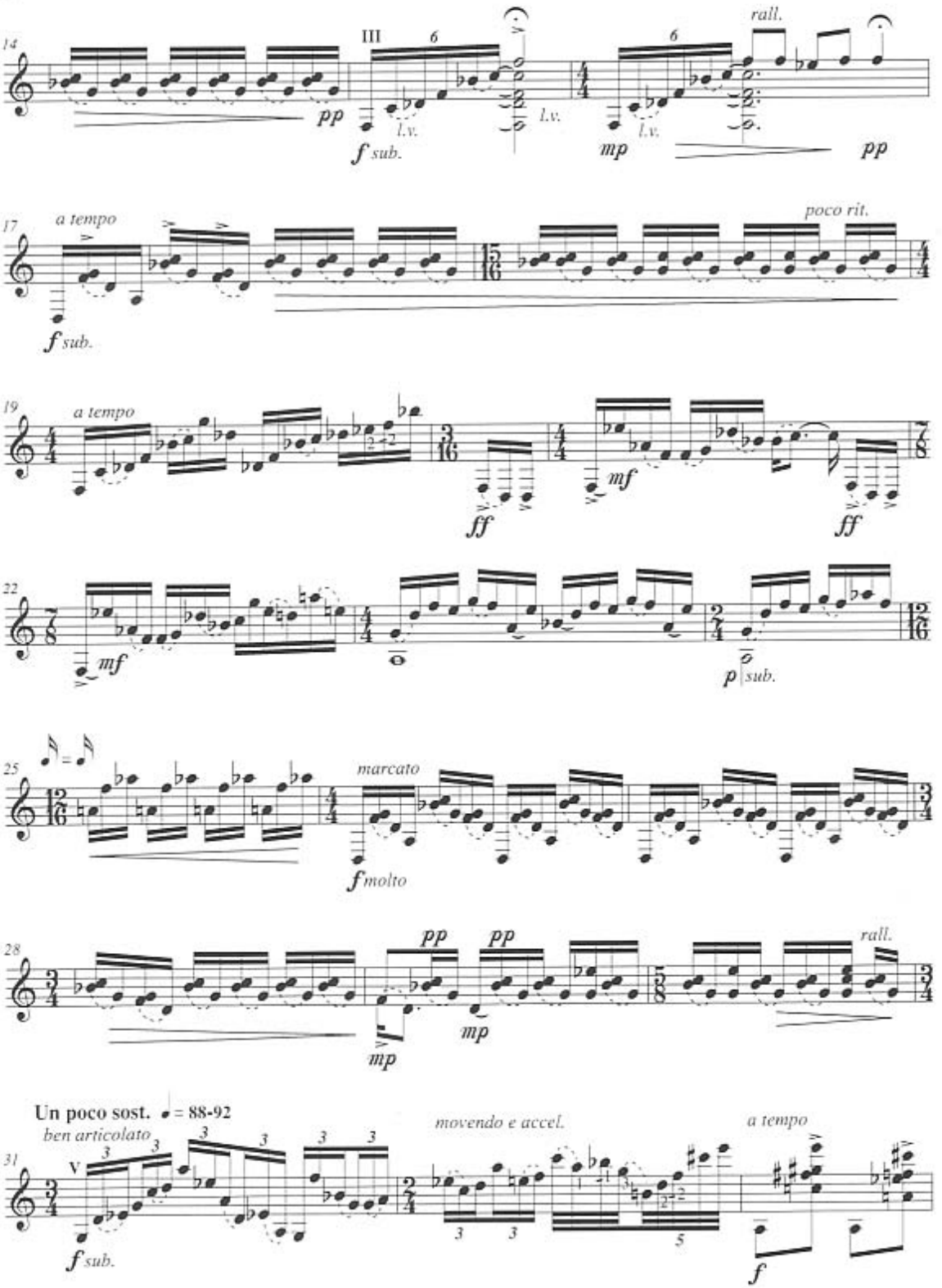


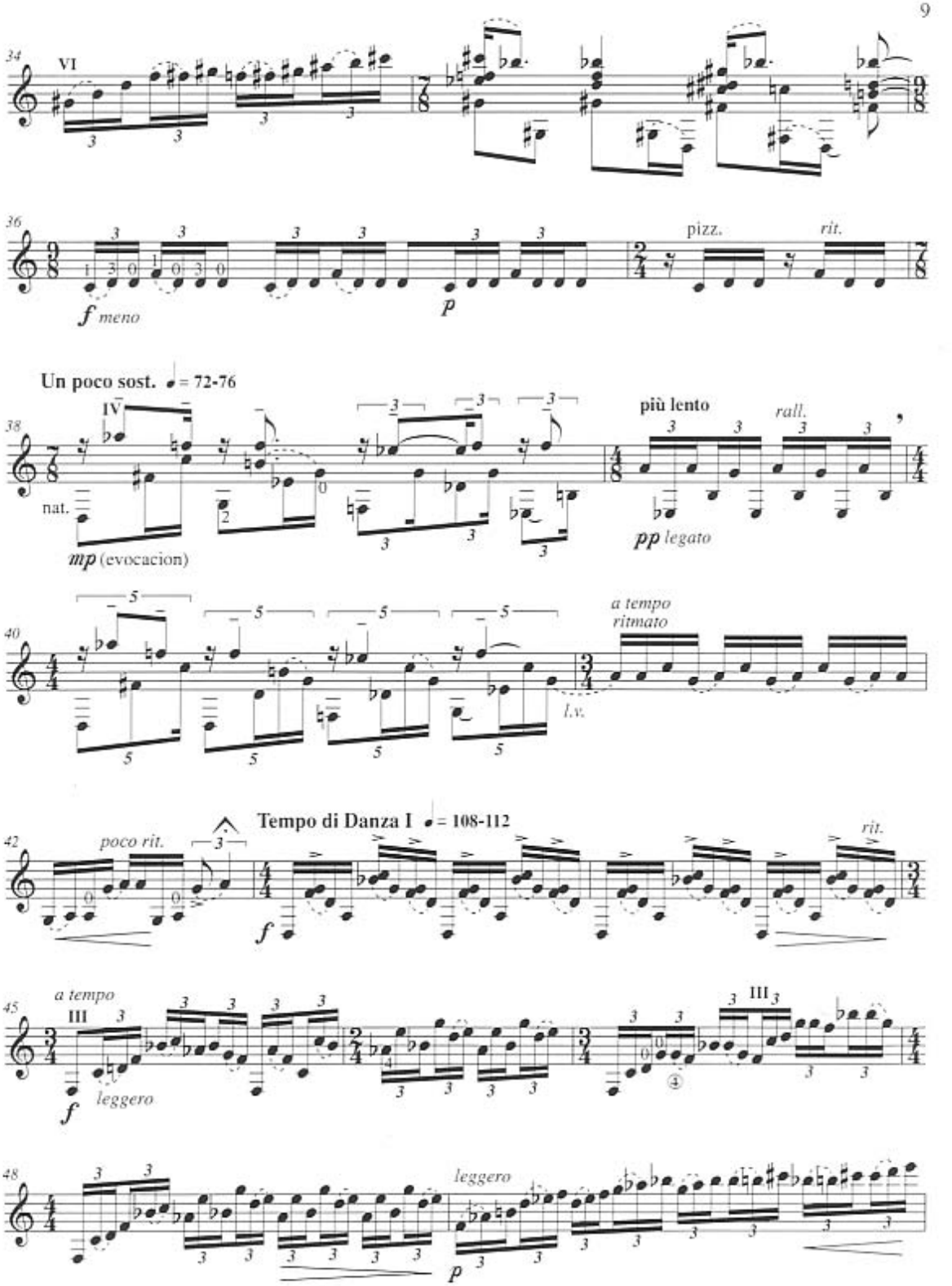

leggero
rit.
Vivace
l.v.
f molto
f molto
rit.

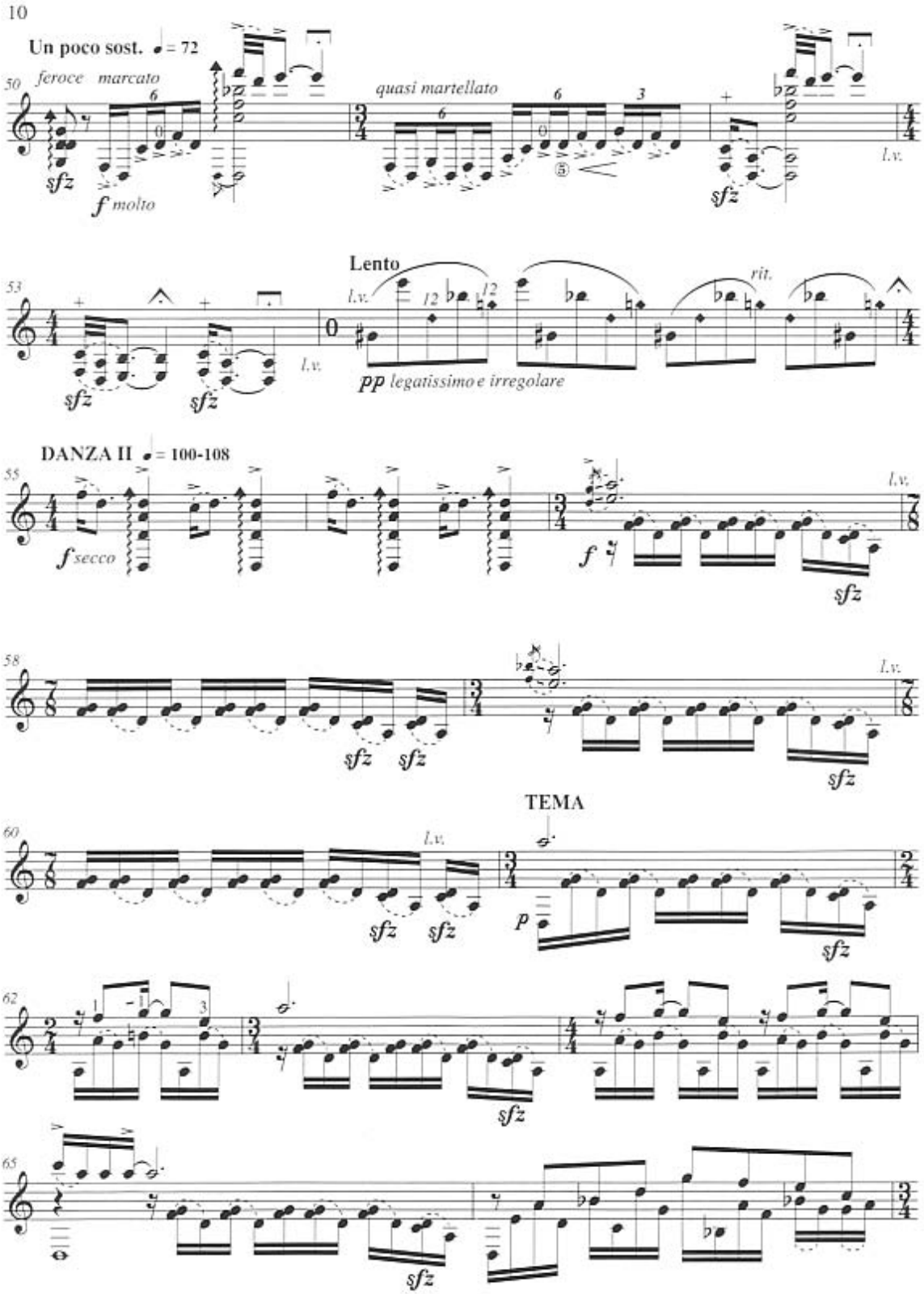

Tempo libero
71
leggero
p
74
IX
IV
77
marcato
pesante
f molto
l.v. al pp
80
Lento
rit.
pp
p
84
mp
l.v.
f
pesante
mf
87
l.v.
f
l.v.
lento molto
ppp dolce lontano
attacca
i danza ritual
ca 4'55''-5'

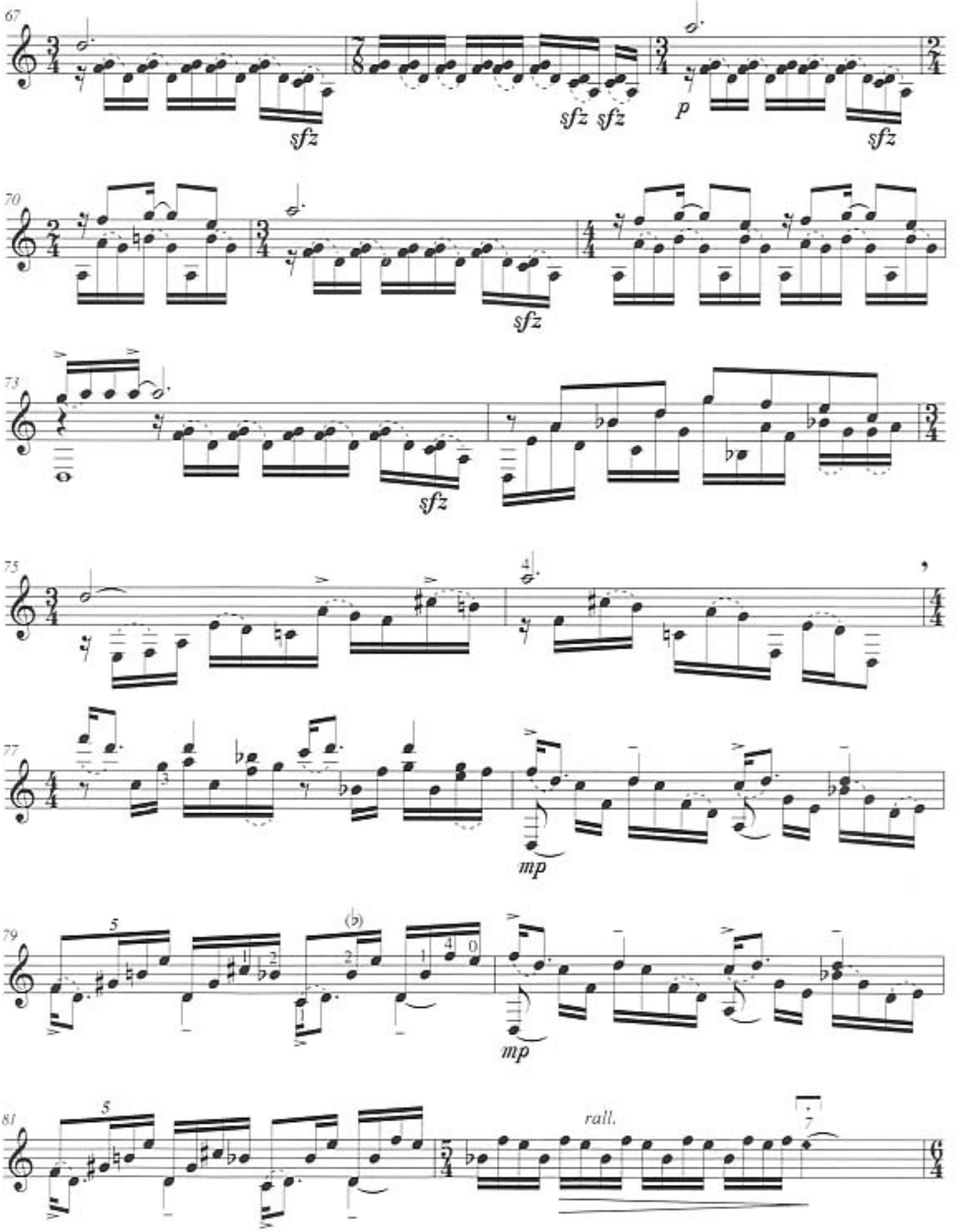
2. Danza de las diosas negras

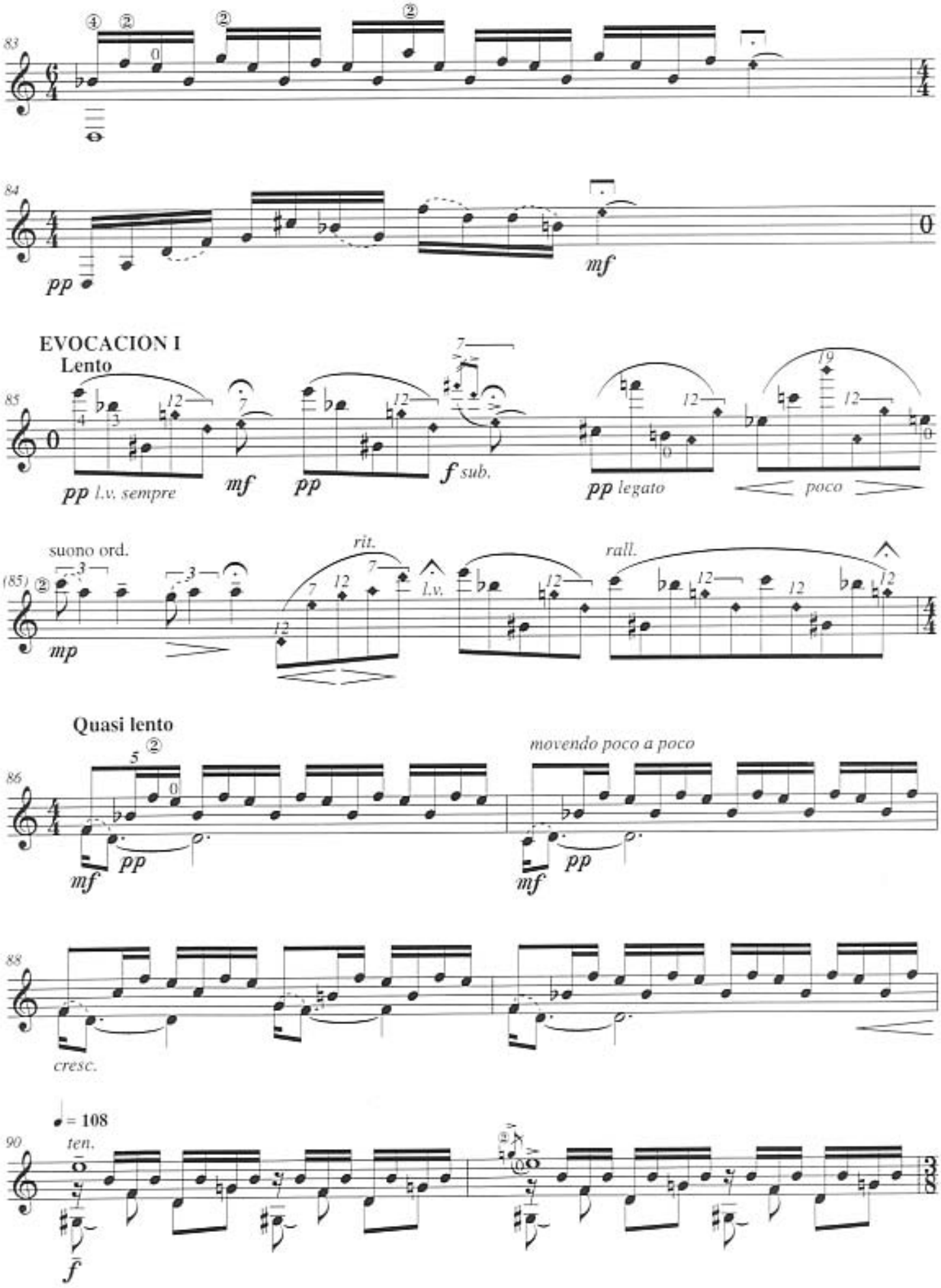


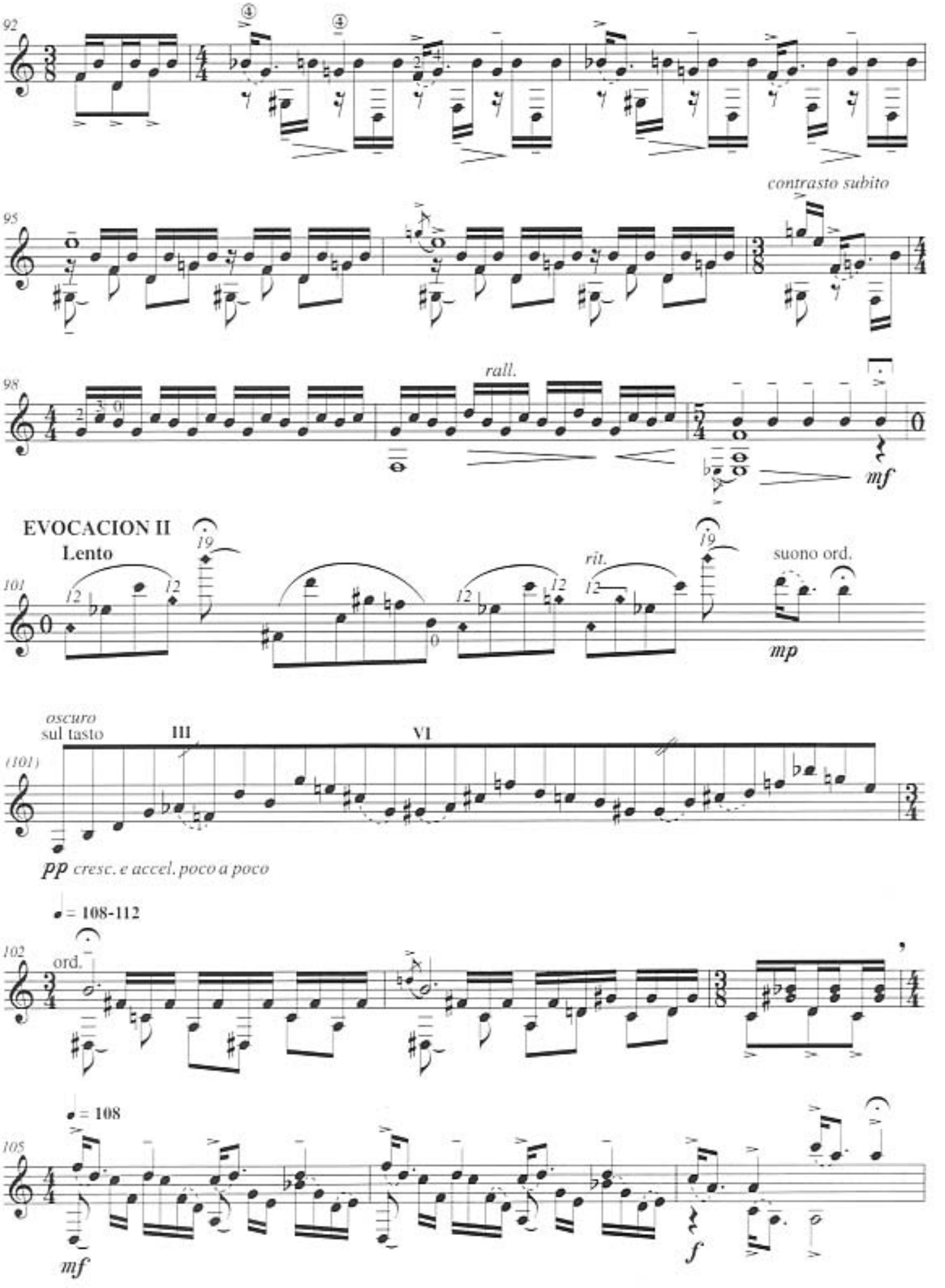

14
III
6
pp
l.v.
f sub.
l.v.
6
rall.
l.v.
mp
pp
17
a tempo
poco rit.
f sub.
19
a tempo
ff
mf
ff
22
mf
p sub.
25
marcato
f molto
28
pp
pp
mp
mp
rall.
Un poco sost.
= 88-92
ben articolato
31
V
f sub.
movendo e accel.
a tempo
f

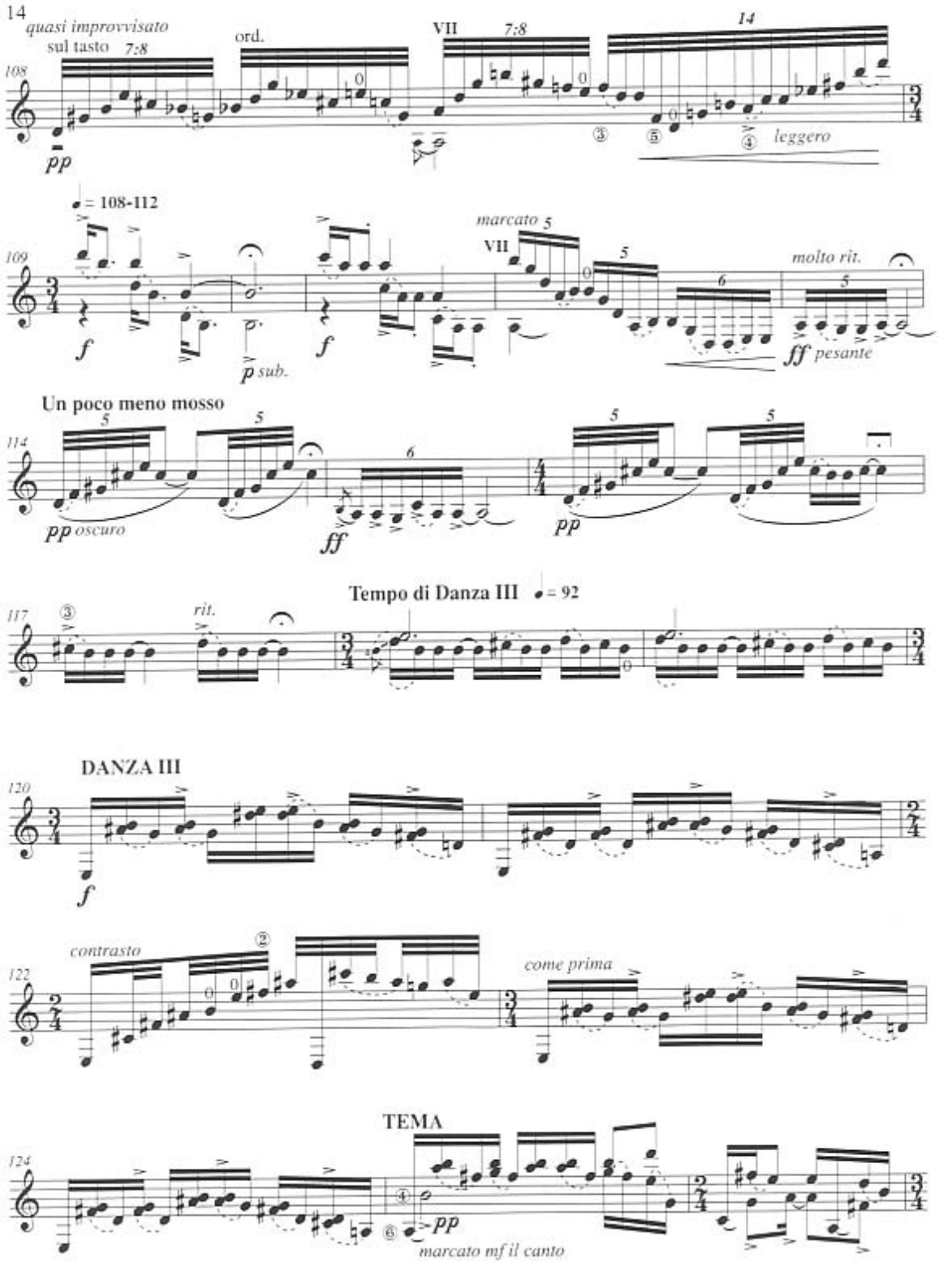

34
VI
36
f meno
p
pizz.
rit.
Un poco sost. ♩= 72-76
38
IV
nat.
mp (evocacion)
più lento
rall.
pp legato
40
a tempo
ritmato
l.v.
42
poco rit.
Tempo di Danza I ♩= 108-112
f
rit.
45
a tempo
III
f
leggero
III
48
leggero
p

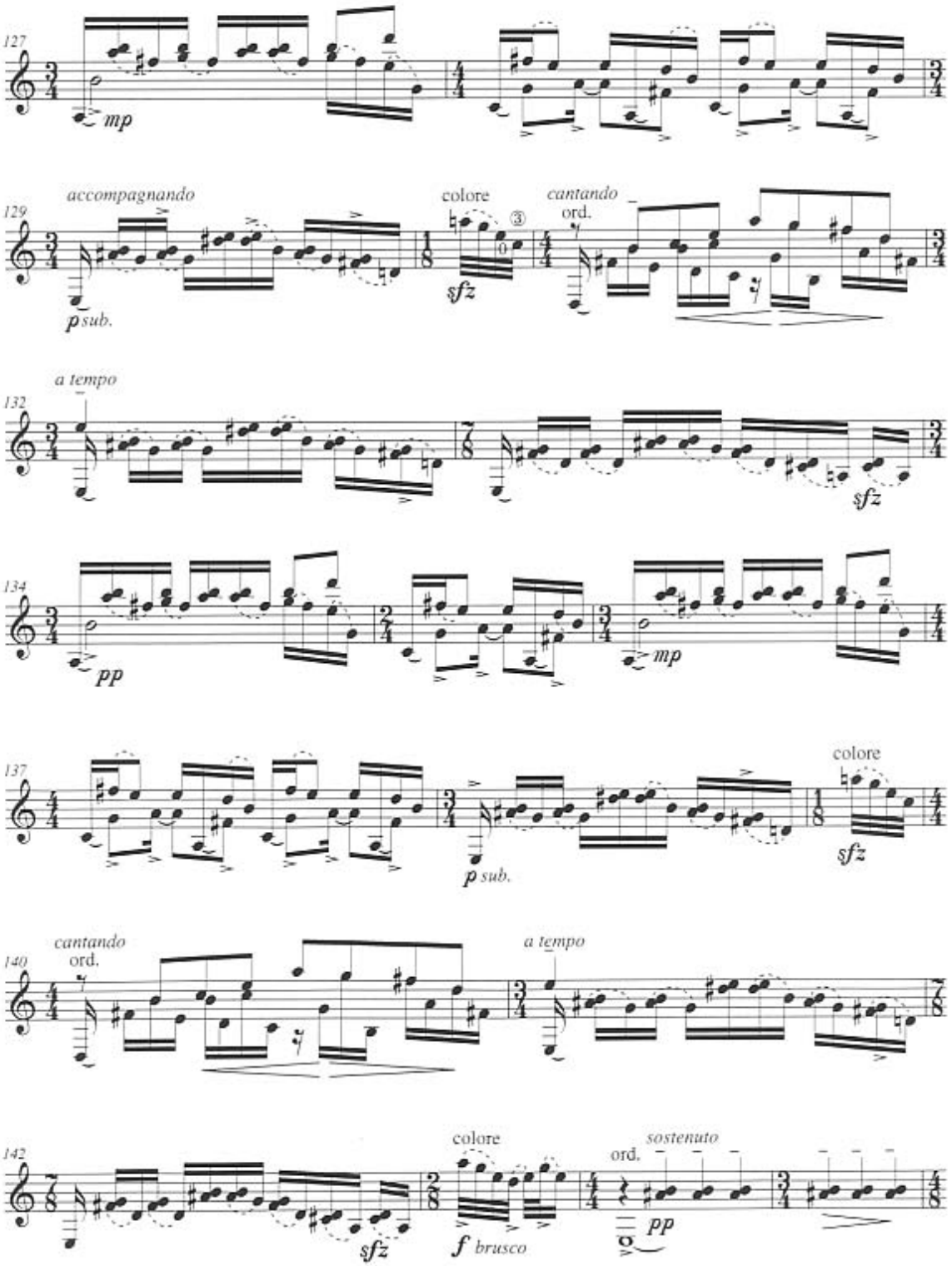

Un poco sost. ♩ = 72
50
feroce marcato
sfz
f molto
quasi martellato
l.v.
sfz
53
Lento
l.v.
rit.
sfz
sfz
l.v.
pp legatissimo e irregolare
DANZA II ♩ = 100-108
55
f secco
f
sfz
l.v.
58
sfz
sfz
sfz
l.v.
TEMA
60
l.v.
sfz
sfz
p
sfz
62
sfz
65
sfz

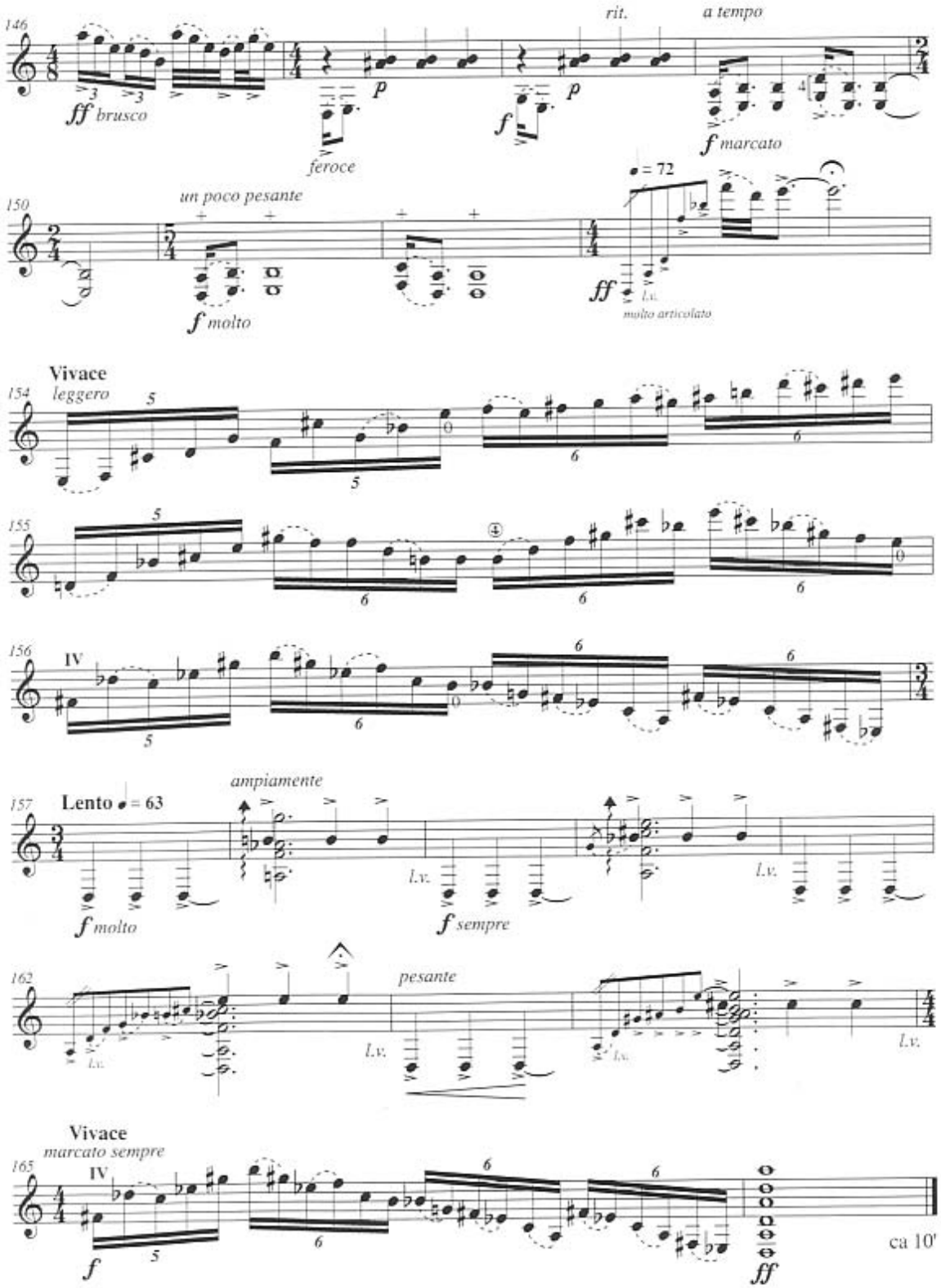

67
sfz
sfz sfz
p
sfz
70
sfz
73
sfz
75
77
mp
79
5
(b)
mp
81
5
rall.


83
84
pp
mf
EVOCACION I
Lento
85
pp l.v. sempre
mf
pp
f sub.
pp legato
poco
suono ord.
(85)
mp
rit.
l.v.
rall.
Quasi lento
86
mf
pp
movendo poco a poco
88
cresc.
♩ = 108
90
ten.
f


92
95
contrasto subito
98
rall.
mf
EVOCACION II
Lento
101
19
12
rit.
suono ord.
mp
oscuro
sul tasto
III
VI
(101)
pp cresc. e accel. poco a poco
♩ = 108-112
102
ord.
♩ = 108
105
mf
f


quasi improvvisato
sul tasto
7:8
ord.
VII
7:8
14
108
pp
leggero
♩= 108-112
109
f
p sub.
marcato
VII
molto rit.
ff pesante
Un poco meno mosso
114
pp oscuro
ff
pp
Tempo di Danza III ♩= 92
117
rit.
DANZA III
120
f
contrasto
122
come prima
TEMA
124
pp
marcato mf il canto


127
mp
129
accompagnando
p sub.
colore
sfz
cantando
ord.
132
a tempo
sfz
134
pp
mp
137
p sub.
colore
sfz
140
cantando
ord.
a tempo
142
sfz
colore
f brusco
ord.
sostenuto
pp


146
ff brusco
feroce
p
p
f
rit.
a tempo
f marcato
150
un poco pesante
f molto
♩ = 72
ff
l.v.
molto articolato
Vivace
154
leggero
155
156
IV
Lento ♩ = 63
157
ampiamente
f molto
l.v.
f sempre
l.v.
162
pesante
l.v.
l.v.
l.v.
Vivace
marcato sempre
165
IV
f
ff
ca 10'

Estudio no. 1

Esta colección es para principiantes o niños (pequeños).

Pequeños arpegios (*p, i, m*) y facilidad de mano izquierda.

Poner atención en la dinámica (< >).

Carácter *legato*.

El *tempo* es relativo. ♩. = 100 – 120. No muy rápido.

Study no. 1

This collection is for beginners or children.

This study is for short arpeggios (*p, i, m*) and developing left hand facility.

Pay attention to the dynamic marking (< >).

Maintain a *legato* style.

The *tempo* is relative. ♩. = 100 – 120. Not too fast.

NUEVOS ESTUDIOS SENCILLOS

I

Omaggio a Debussy

Leo Brouwer

Tempo di Giga (Comodo)

p i m

(♪ = ♪)

p p

marcato

4

legato

p p

7

p i m

p i m

p p

mf marcato

10

13

cresc. molto

16

f

19

22

(marc.)

26

dim.

ppp

II

Omaggio a Mangore

Vivace

marc.

dim.

marcato

legato

a tempo

poco rit.

dolce e legato

dim.

rit.

marc.

dim.

marcato

legato

poco rit.

a tempo

rallg.

Estudio no. 2

Es un estudio sobre ritmos con pequeñas disonancias.

Observar el contraste de las secciones 1*a* (algo *staccato*) y 2*a* (*legato e dolce*).

El trabajo constante es sobre alternancia de p, $\frac{m}{i}$ (mano der.)

Sólo por excepción hay "adelantos" técnicos para el principiante al final con $\frac{a}{m}$ y rasgueado.

Study no. 2

This is a study for rhythms and mild dissonances.

Note the contrast between the sections 1*a* (somewhat *staccato*) and 2*a* (*legato e dolce*).

The technique of alternating p, $\frac{m}{i}$ (right hand) is featured throughout.

Technical "advances" for the beginner occur only at the end, with the use of $\frac{a}{m}$ and rasgueado.

III

Moderato assai ♩ = 108 - 144

Omaggio a Caturla

sempre legato

1a volta ***mf*** *cantabile*

2a volta ***pp*** *(come eco)*

4

2a volta ***pp***

7

p *legato*

10

staccato

13

17

rall.

(dim.)

a tempo

21

rall. molto

Estudio no. 3

Estudio sobre patrones rítmicos afrocubanos.

Dinámicas de onda (<≤ ≥>) y *pulgar* (mano derecha).

Study no. 3

A study on afro-cuban rhythmic patterns.

It also emphasises wave-like dynamics (<≤ ≥>) and the right hand thumb.

IV

Omaggio a Prokofiev

Vivace

f marcato il basso

a tempo

pp sub.

rit.

Poco meno

mp dolce e legato

poco rit.

dolce

C2

rit.

accel.

cresc.

(non rit.)

Estudio no. 4

Estudio sobre el pulgar.

Mano izquierda en IIe posición.

Contrastes dinámicos (***f*** *marc.* y ***p***)

Importante guardar las articulaciónes de *staccato*, *legato*, y notas más largas y cortas (𝅗𝅥 ♩)

Study no. 4

This is a study for the right hand thumb (*p*).

The left hand is in second position.

Dynamic contrasts (***f*** *marc.* and ***p***)

It is important to observe the articulation marks for *staccato*, *legato*, and the longer and shorter notes (𝅗𝅥 ♩)

V

Omaggio a Tarrega

Comodo

p i m

l.v. sempre

mp

(come timpani)

marc.

legato

marc.

legato

marc.

legato

f marc.

f sempre, intenso e marcato

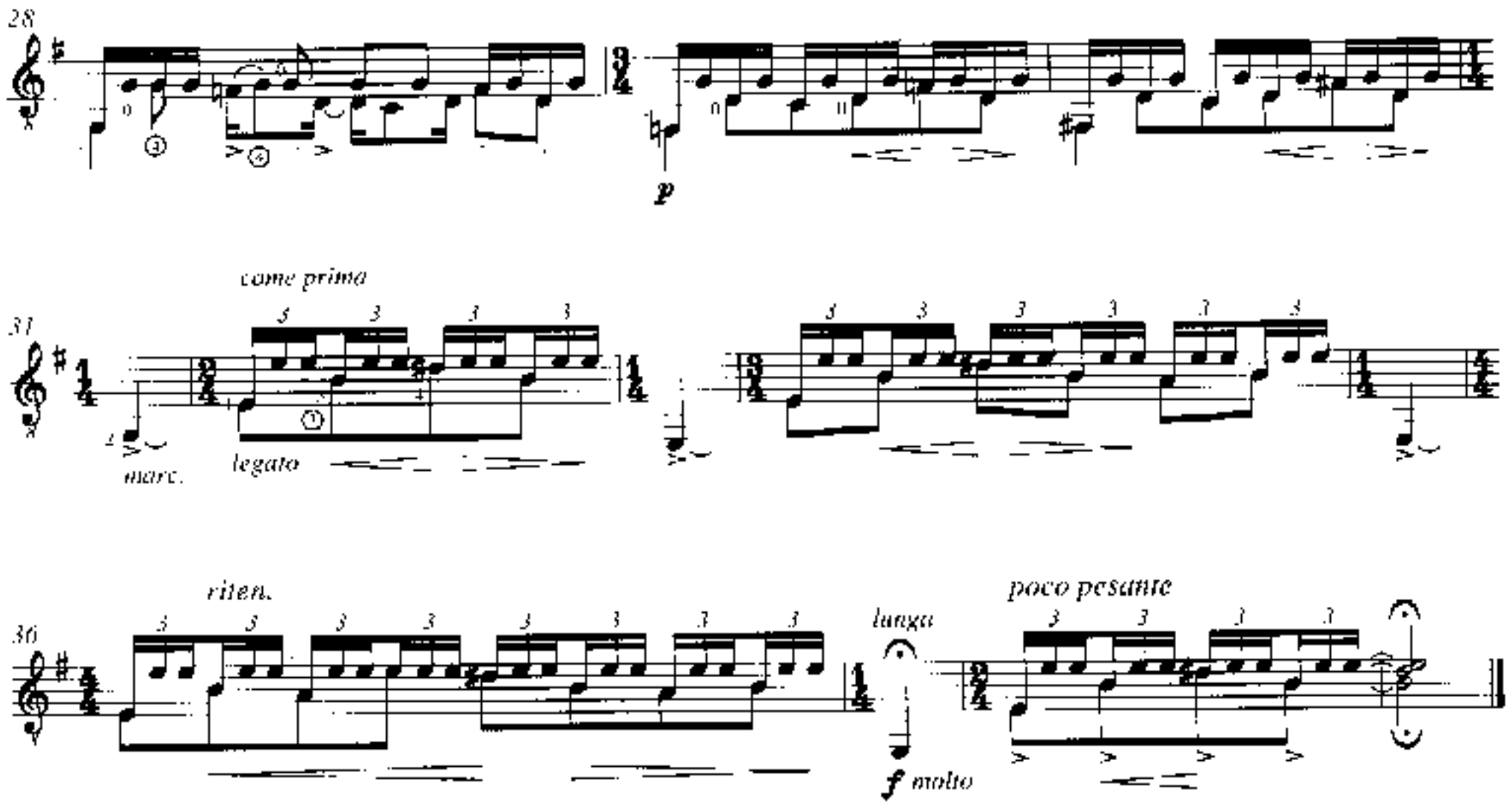
p

poco

riten.

rit.

ritmico



Estudio no. 5

Pequeño *tremolo* de 3 notas (preparatorio para 4 notas).

Estilo minimalista con extensiónes temáticas.

Las pausas ritmicas son resonancias, no silentes.

Atención a igualdad de pulsación ritmica ($\eighth = \eighth$).

Study no. 5

This study introduces *tremolos* of 3 notes (acting as a preparation for the more usual four note version).

It is in the minimalist style, with thematic extensions.

The notes should be allowed to resonate through the rhythmic pauses, without any silences.

Pay attention to the equality of the rhythmic pulse ($\eighth = \eighth$).

VI

Omaggio a Sor

Tempo libero ♩ = 116 - 160

p i m

mf *marcato il basso*

p *accompagnando*

5

mf *marc.*

f

p *legato*

9

mp *cresc.*

13

(mf)

p

mf

17

sfz

p

21

p *legato*

24

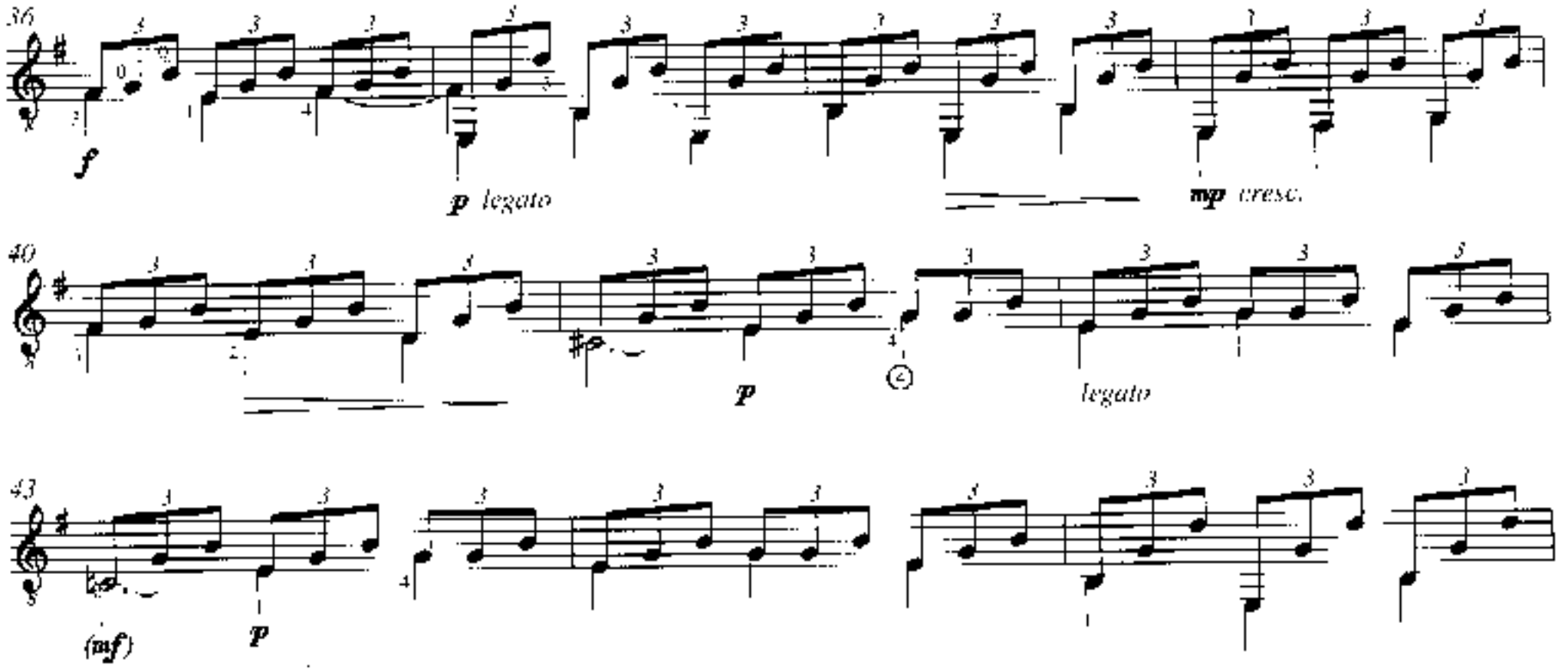
28

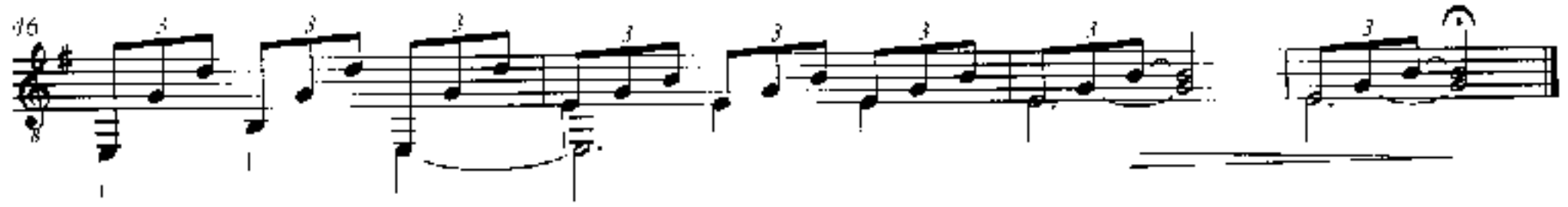
mf

32

p *accompagnando*

mf *marc.*





Estudio no. 6

Este estudio de arpegios rectos de 3 notas y el pulgar es sencillo, sólo la sección central - compases 22 al 29 ofrece un cambio al registro agudo (cuerdas primas).

Atender las dinámicas "de onda" (< >) para hacerlas gradualmente.

La fórmula del arpegio puede invertirse (*p, m, i*). *Ej. 1*

La fórmula del arpegio puede ampliarse a 4 notas (*p, i, m, a*) con cuerda (1). *Ej. 2*

Study no. 6

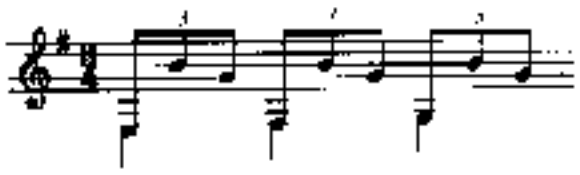
This simple study is built up of continuous three note arpeggios with the thumb playing the melody. Only in the central section, at bars 22-29, is the upper register (the top strings) used.

Make sure that the "wave-like" dynamics (< >) are executed gradually.

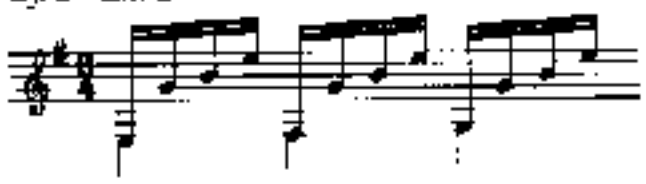
The arpeggio pattern can be inverted (*p, m, i*). *Ex. 1*

The arpeggio pattern can be extended to 4 notes (*p, i, m, a*) by adding the first string. *Ex. 2*

Ej. 1 / Ex. 1



Ej. 2 / Ex. 2



VII

Omaggio a Piazzolla

Allegro ♩ = 116 - 152

A

i m

mf

m i

4

p

m
i

7

B

m i m i

10

m i m i

m i

m

a m i a m i

13

C

p i m a

legato

rit.

p *dolce*

a tempo

(p) *(p)*

D

p i a m

i a m i

17

p *legato (vibrare tutti)*

sempre ***p***

20

23

26

rit.

breve *a tempo*

i m

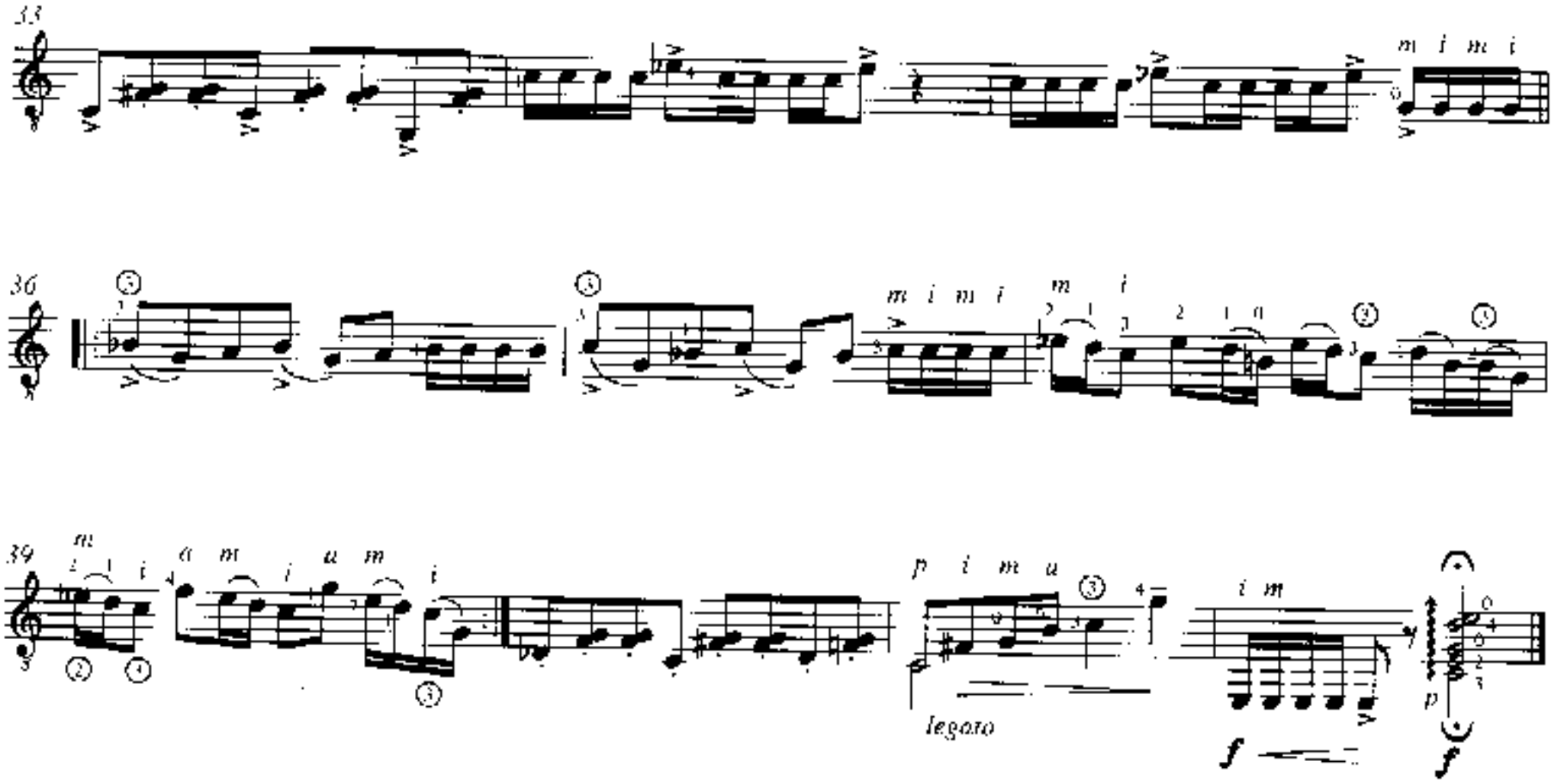
mf

m i

29

m

p i



Estudio no. 7

Para las notas repetidas, acentos y ligados.

El esquema de notas repetidas debe ser tocado de ligero a intenso (mano derecha).

Acentos salen mejor tocando la nota después más ***p***, que tocando el acento más fuerte.

Los compases 5 y 6, así como el 13 son contrastantes (*ponticello*, *staccato*)

La sección [D] is ***p*** haciendo *staccato* la última corchea de compas.

Study no. 7

This study is for repeated notes, accents, and slurs.

The repeated note figure should be played moving from a light to an intense touch in the right hand.

Accents come out better by playing the following note more quietly,
rather than by playing the accented note more strongly.

Bars 5 and 6 as well as bar 13 should be contrasted with the others by the use of *ponticello* and *staccato*.

Section [D] is ***p***, with the last quaver of each bar to be played *staccato*.

VIII

Omaggio a Villa-Lobos

Tranquilo ♩ = 80

mf *p* *p*

rit. **Mosso** ♩ = 116

p

1. 2.

mp

a tempo

rit. *ten.*

Poco meno

p l.v. *poco*

poco *contabile*

6a in Fá (opcionalmente)
6th in F (optional)

IX

Omaggio a Szymanowski

Lento assai

C1

mp

sempre legato

𝄋 A

f

8 *legato*

p accompagnando

l.v.

pp (eco)

FINE

¢1

mp

12

15 B

mf canta il basso

18

21

¢1

mp

24

dal 𝄋
al FINE

6a in Fá (opcionalmente)
6th in F (optional)

IX

Omaggio a Szymanowski

Lento assai

C1

mp

sempre legato

𝄋 A

f

8 *legato*

p accompagnando

l.v.

pp (eco)

FINE

¢1

mp

12

15 B

mf canta il basso

18

21

¢1

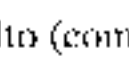
mp

24

dal 𝄋
al FINE

Estudio no. 9

Estudio sobre el legato melódico. Para las melodías quebradas.

En [B] son frases de 2 compases en 

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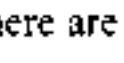
Algún salto (compases 5 al 6; 16 al 17; 18 al 19) no impide el *legato* melódico.

Como dificultad no pasa de V posición.

Study no. 9

The object of this study is to maintain a *legato* line in a melody which often moves around in leaps.

At [B] there are phrases of two bars with wave-like dynamics (

).

The few changes of position (bars 5-6; 16-17; 18-19) should not be allowed to affect the melodic *legato*.

The technical demands do not require going beyond V position.

X

Toccata *Omaggio a Stravinsky*

C5

f

A

p

p i p m p p i p m p p i i m i m i p p i

p i m i i m

C3

f

m i p

p p i

m i p

B

p i

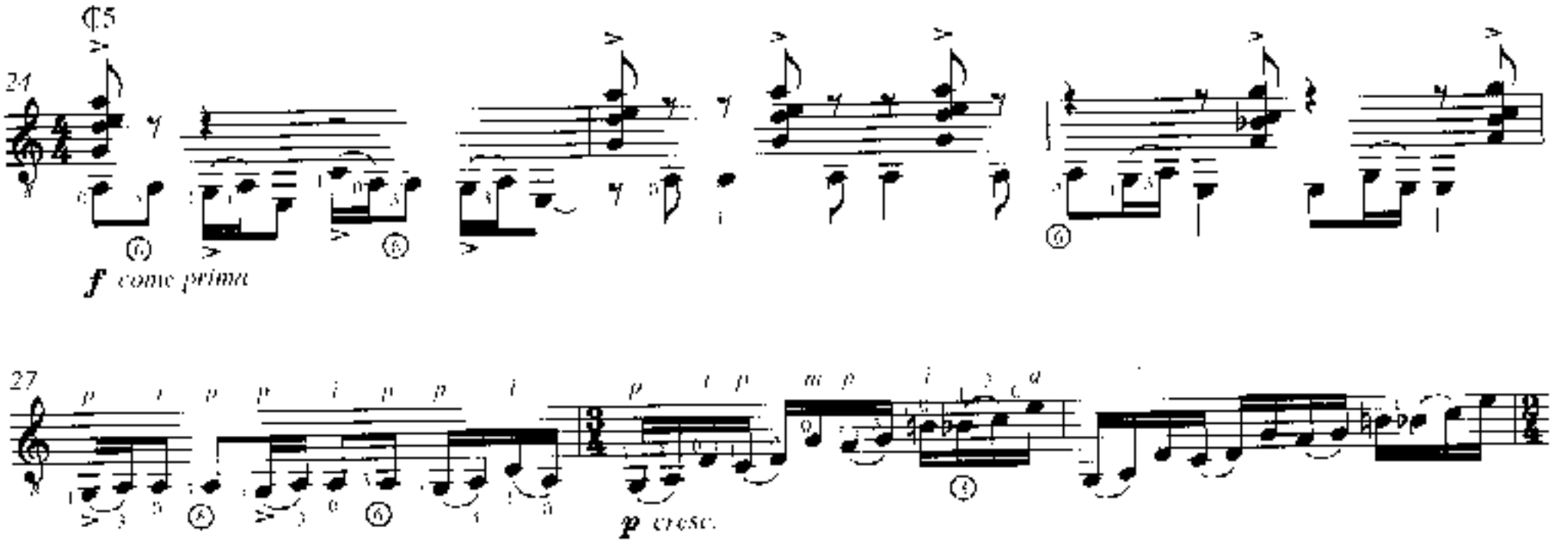
p m i m i

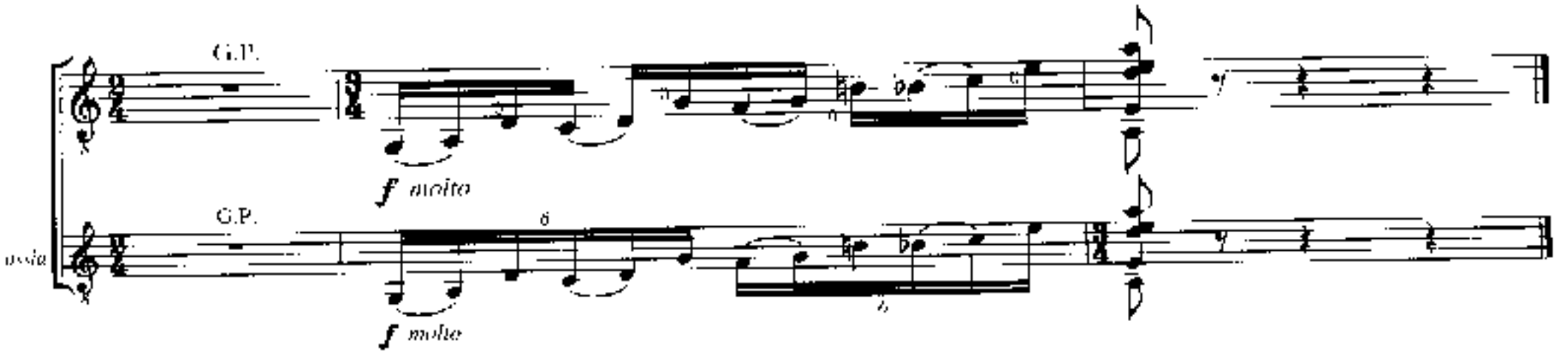
p i m i

C

p cresc.

p sub. cresc. molto





Estudio no. 10

Este estudio se concentra en las cuerdas graves, ligados y alternancia de *p* (pulgar) con *i, m (a)*, obligando a la mano derecha a articular en "bloque".

Los 9 compases de [A] y los 6 de [B] pueden repetirse cada uno consecutivamente o el período completo *ad lib.*

Hay recursos compositivos como "caesuras" cortas (') y largas (G.P.) que resultan poco usuales para principiantes; rogamos al profesor los explique, vale.

La violencia de los acordes permite algún color distinto y *staccato* de izquierda (levantando la cejilla, lo cual relaja la izquierda tambien. Esta técnica es poco común en la técnica tradicional pero se le encuentra muchas veces en al jazz.

Study no. 10

This study concentrates on the lower strings, slurs and the alternation of *p* with *i, m (a)*.

The 9 bars of [A] and the 6 of [B] can be repeated; either each one consecutively, or the entire period *ad lib.*

There are "caesuras", both short (') and long (G.P.), which are perhaps unusual for beginners. Teachers will explain.

The violence of the chords makes possible the use of some distinctive tone colour, as well as for left hand *staccato*. (The raising of the *barré* in producing this *staccato* also relaxes the left hand.) This is a bit unusual in traditional technique, but is often used in jazz.

OUVRAGE PROTÉGÉ
PHOTOCOPIE INTERDITE
Même partielle
(Loi du 11 Mars 1957)
Constituerait contrefaçon
(Code Pénal, Art. 425)

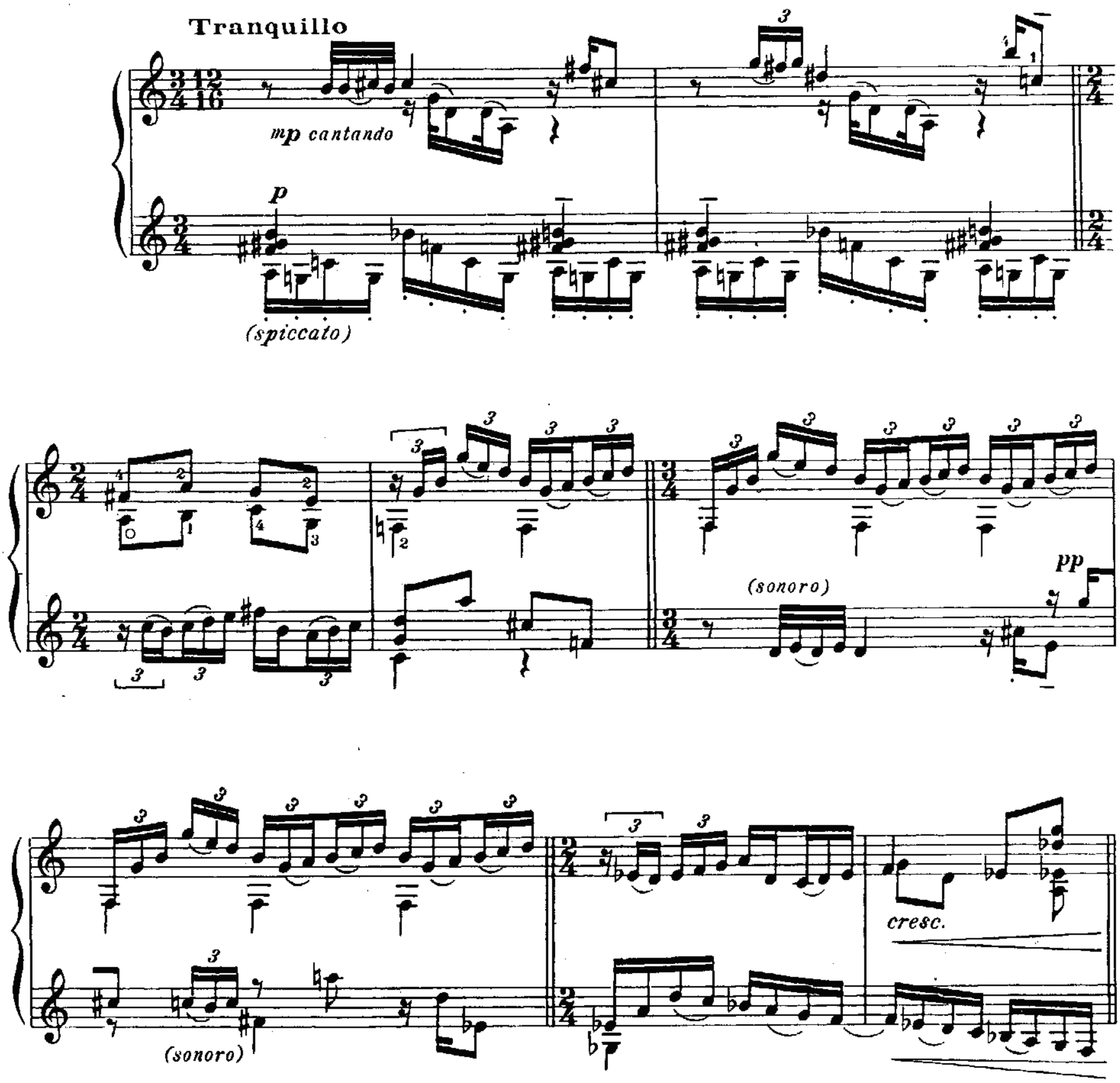
MICRO PIEZAS

POUR DEUX GUITARES

Léo BROUWER

Hommage à Darius MILHAUD

I



Enregistré par LEO BROUWER et OSCAR CÁCERES sur disque ERATO STU 70734

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Paris, France

M.E.8068

Tous droits réservés
Puor tous pays.

Più mosso

B IV

B I

poco accell.

cresc. sempre

Tranquillo et lento (come prima)

tr

sf

dim.

rall.

pp

poco rit.

rall. **pp**

II

Allegro vivace

cresc.

(b)

Poco meno (Quasi Andante)

Allegro vivace

cresc.

(b)

"Coda" **più mosso**

RASGUE O

III

Vivacissimo muy ritmico

metalico

sfz

perc. sur
le chevalet

sfz sfz

metalico

sosteniendo

sfz

pp poco rit.

sfz

sfz *p*

Harm.
12

tr

sfz

V

metalico

poco rit. *dolce*

sfz

Pizz. nat. Harm. 12

Pizz.

pp *dolce*

IV

sonoro

RÉ

RÉ

mf

mf stacc.

VII

p stacc.

mp

rall.

Poco meno

cedex

poco rit.

pp dolce (sull tasto)

poco sfz

Tempo I

Più mosso

molto stacc.

(metalico)

ff

1957-58

OUVRAGE PROTÉGÉ
PHOTOCOPIE INTERDITE
Même partielle
(Loi du 11 Mars 1957)
Constituerait contrefaçon
(Code Pénal. Art. 425)

MICROPIEZAS

pour deux Guitares

Leo BROUWER
(1958)

Nº 5

Andante tranquillo

I
II
Harm. 12
pp *legato* *simile*

pp *dolce* nat.

Andantino gracioso

mf *p* *mf* *poco rubato* a Tº

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M.E. 8540

TOUS DROITS
RÉSERVÉS
POUR TOUS PAYS

rit.

p (sul puente)

C 4

pp

simile

rit.

2

a T° ma pesante

cresc.

cresc. molto

sffz p

cresc.

cresc. molto

secco

sffz

mf

p

sfz p

sfz

sfz

mf metallico

mf

p

sfz p

C 5

f

legato cresc.

tr

***p** sub.*

f

p i m

p p p

***pp** sub.*

3 **Tranquillo**

Harm.

Harm. 8

Harm. 8

nat.

tr

legato

pp

cantando

C 3

4 **Agitando poco a poco**

C 1

mf

mf

f

Sostenuto un poco

f

a)

f

a) 2ª Guit. apoyando índice y anular: (sin arpegiar).

a Tempo

sost.

a T?

dim. e rall.

dejar vibrar

5 Andantino gracioso

mp

Harm. 7 12

mp

7 12 7 12

Harm. 7

rit.

p pp

f (sin arpegiar)

p pp

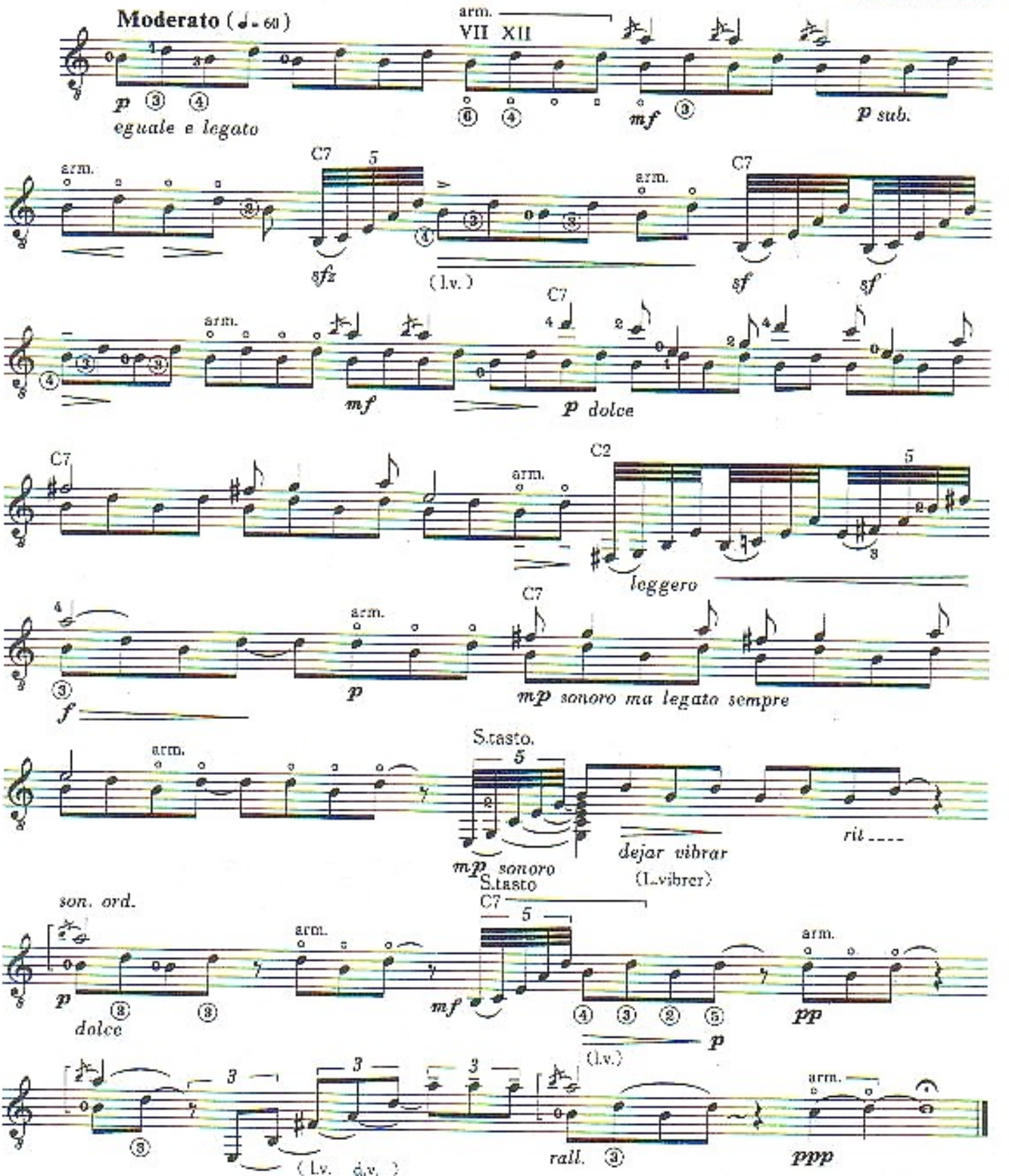
Imp. SFI 48 60 94 02

M. E. 8540

Germaine ROBERT, GRAV.

No. 1 "Desde que el alba quiso ser alba, toda eres madre"*)

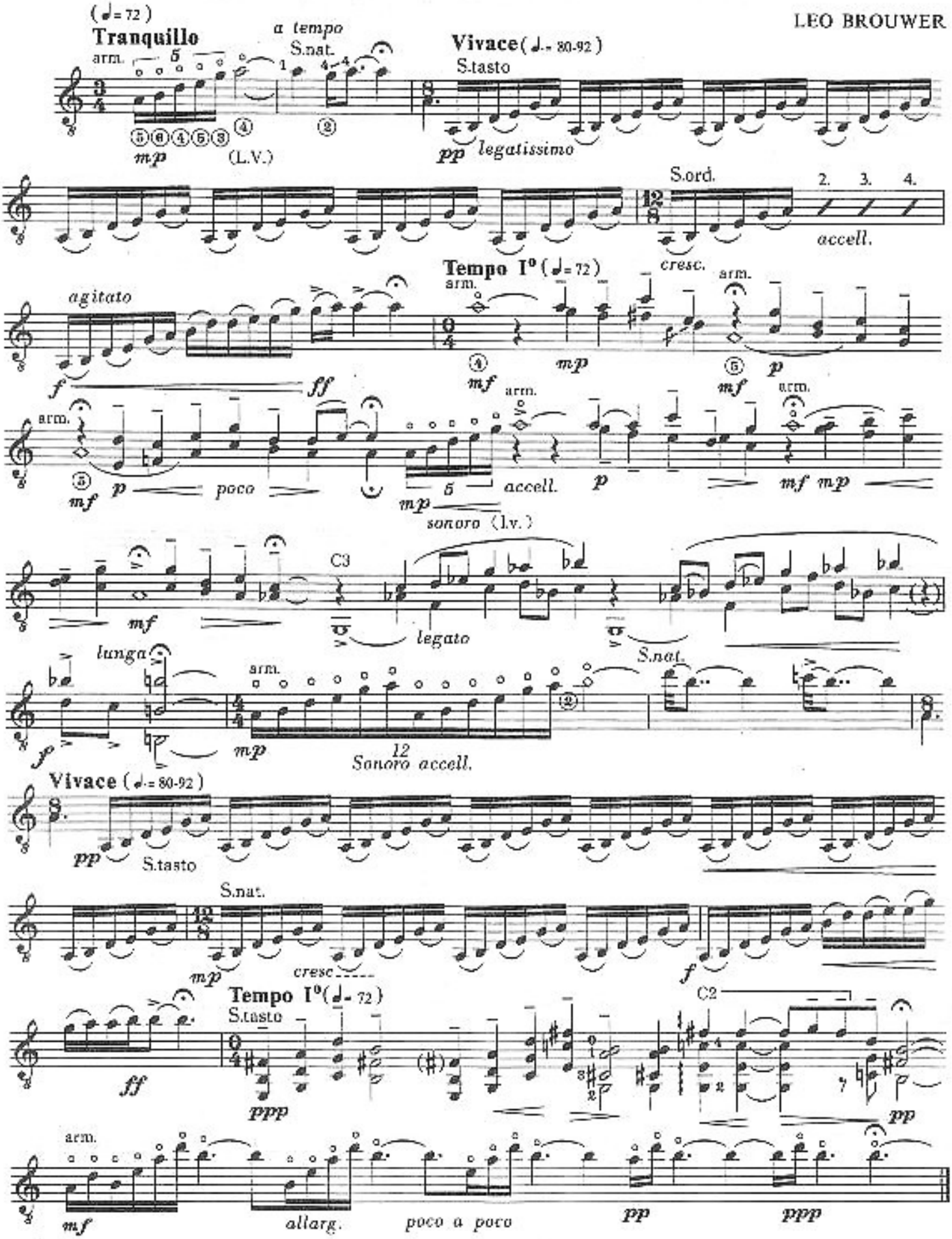
LEO BROUWER



a Ichiro Suzuki

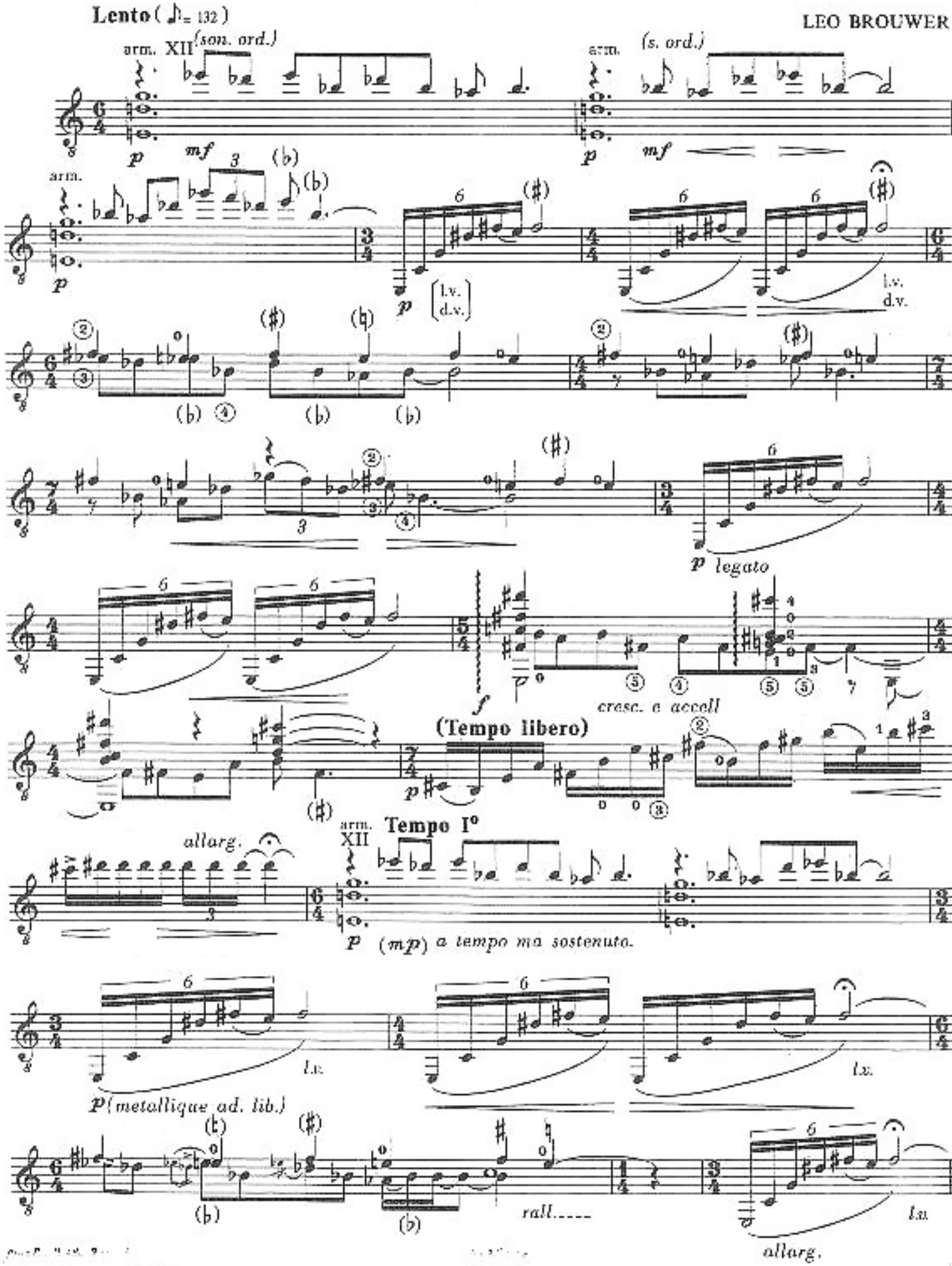
No. 2 "Tristes hombres si no mueren de amores"

LEO BROUWER



a mi esposa Cristina

No. 3 "Alrededor de tu piel, ato y desato la mia"

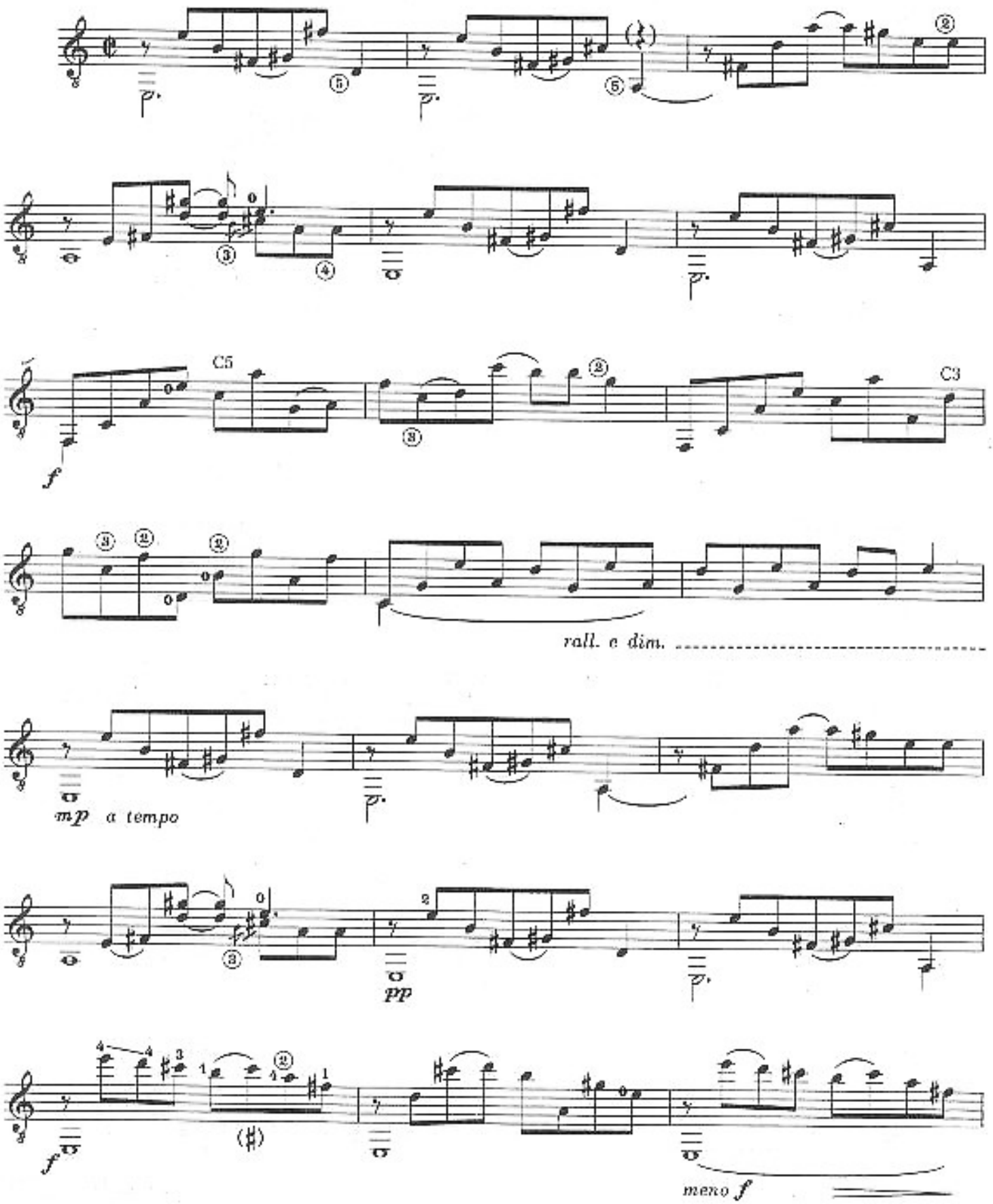


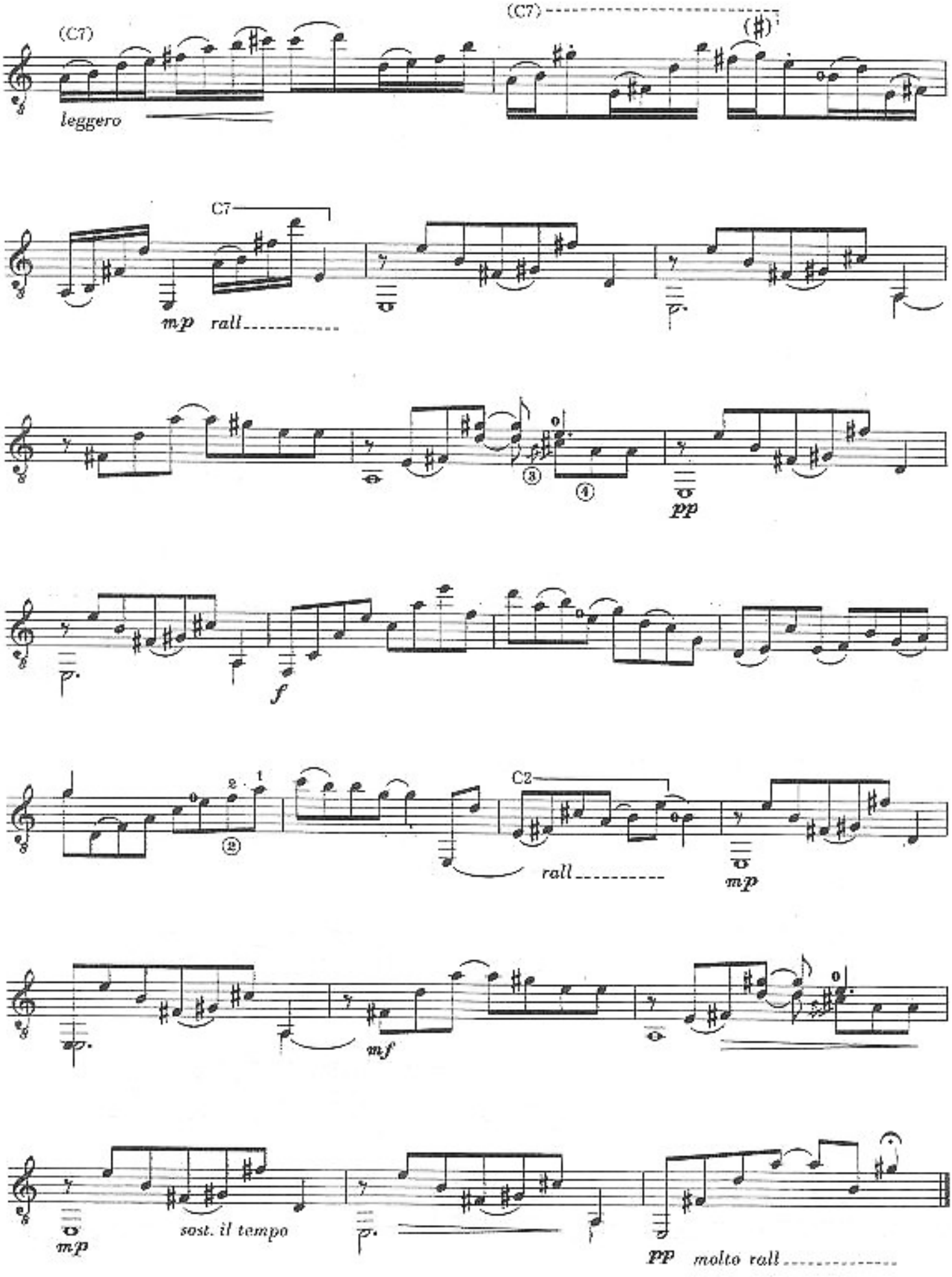
a Eli Kassner

No. 4 "Rié, que todo rié: que todo es madre leve"

LEO BROUWER

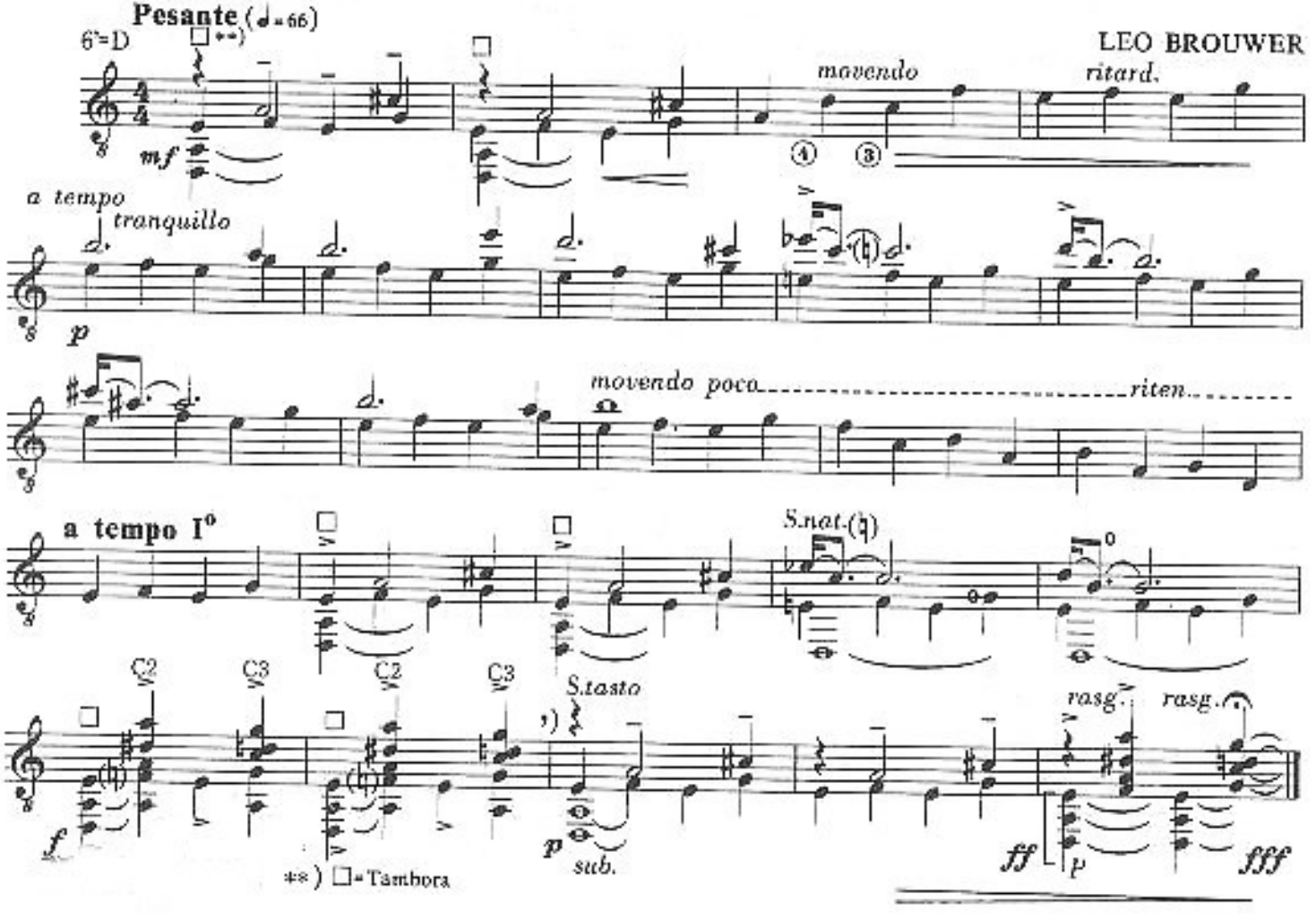
Allegretto moderato (♩=72-80)




(C7)
leggero
(C7)
(♯)
C7
mp rall
pp
f
C2
rall
mp
mf
mp
sost. il tempo
pp molto rall

a mi esposa Cristina

No. 5 "Me cogiste el corazón y hoy precipitas su vuelo

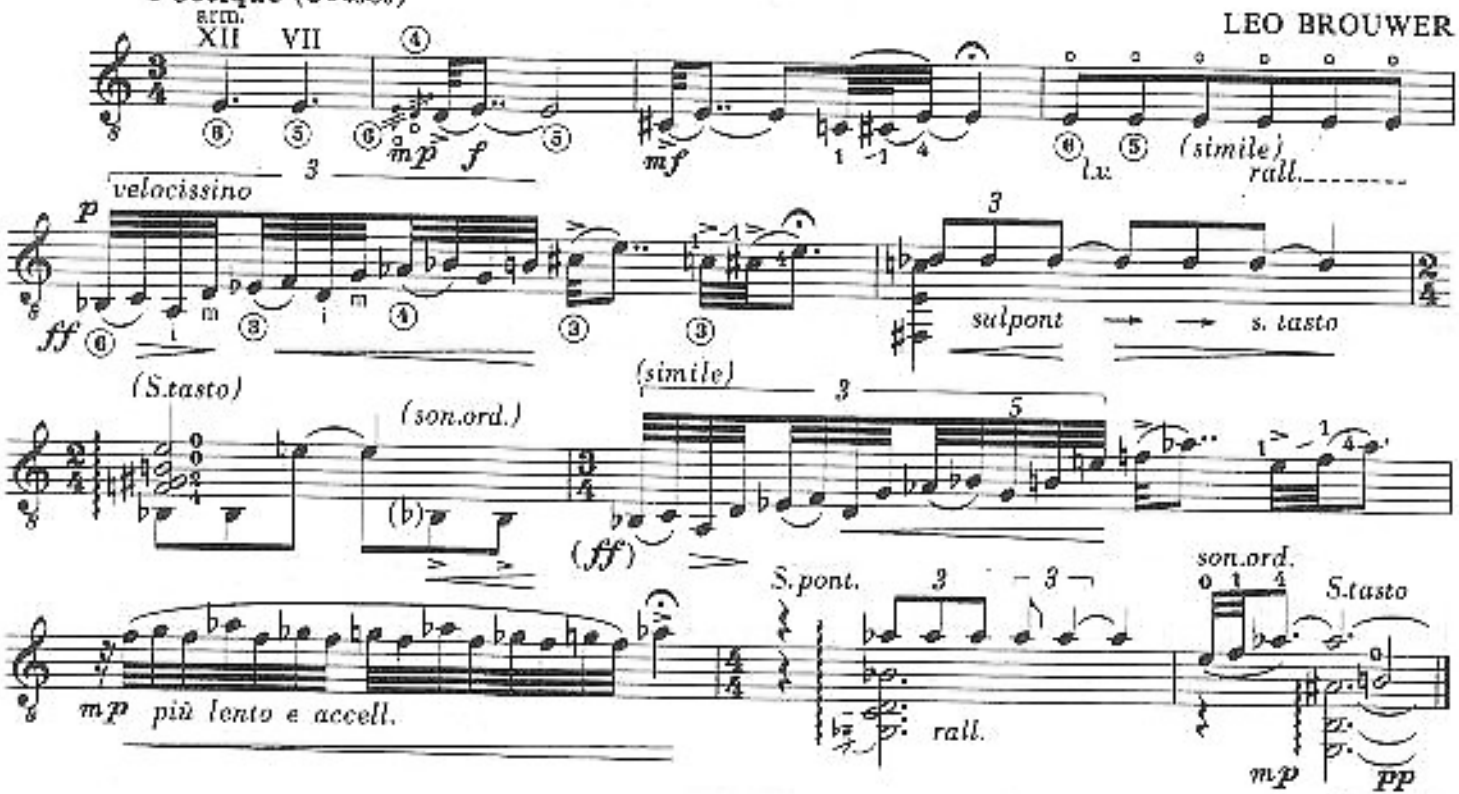


a Paul Century

No.6 "Llegó con trés heridas: la del amor, la de la muerte, la de la vita"

Poetique (♩= 48-50)

LEO BROUWER



ETUDES SIMPLES

(ESTUDIOS SENCILLOS)

Durée totale : 6'25

Leo BROUWER

I

Movido

mf *p* *cantado el bajo* *pp*

f *mp*

E2 *E2* *p*

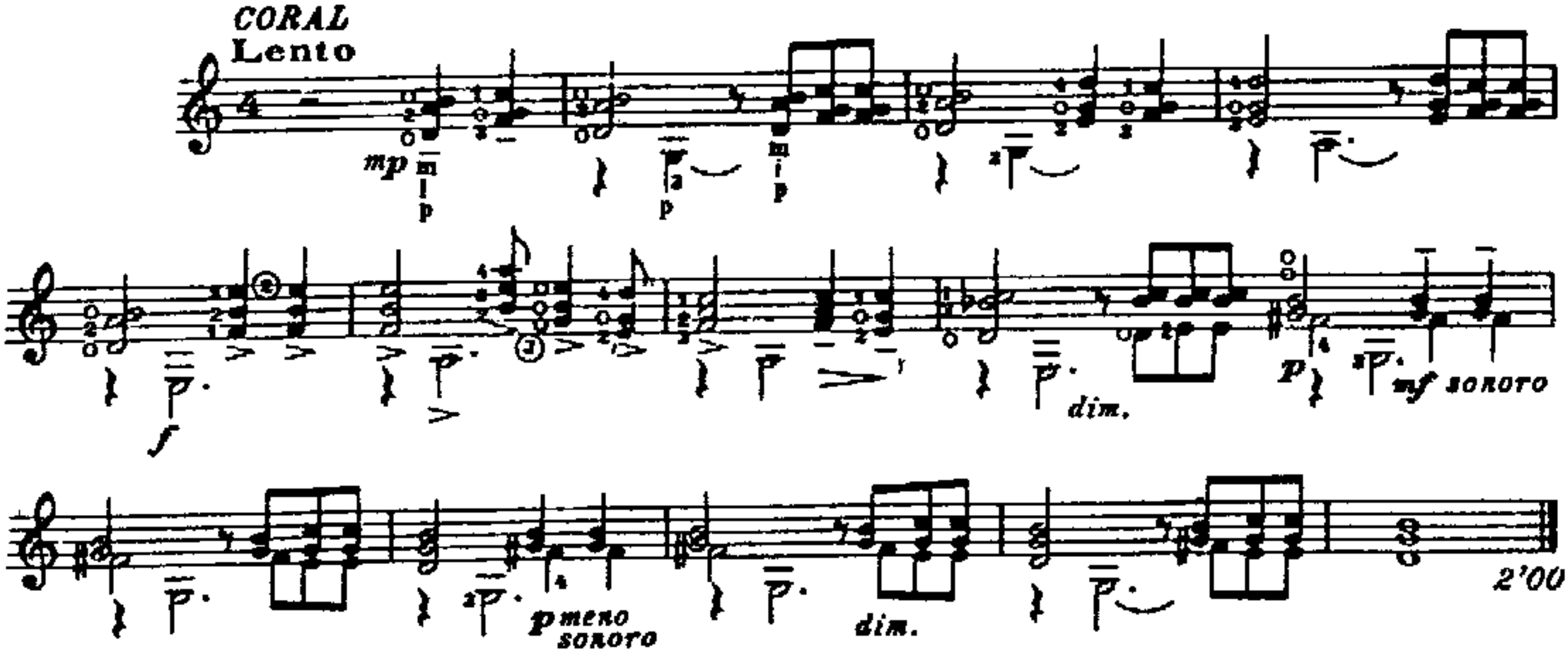
f *ff marcato*

f cantado el bajo

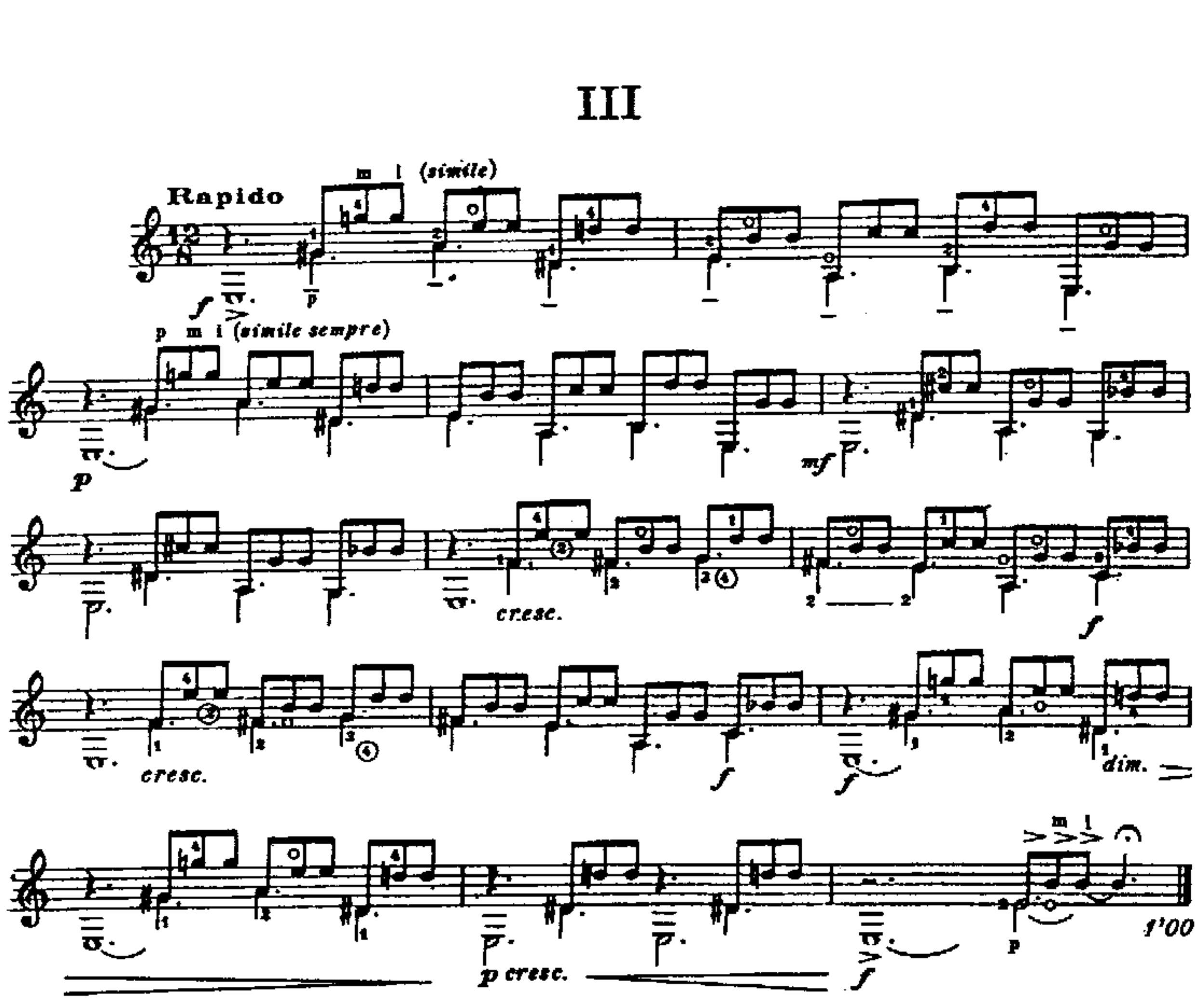
pp *f sonoro*

p *morendo* *pp* 1'00

II


CORAL
Lento
mp
m i p
p
m i p
dim.
p
mf sonoro
f
p meno sonoro
dim.
2'00

III


Rapido
m i (simile)
f
p
p m i (simile sempre)
mf
cresc.
f
dim.
p cresc.
f
1'00

VI

Comodo (Allegretto)

f *sempre cantando* *pp* *cresc.* pos fija *f* *poco rit.* *dim.* *PPP* 1'10

V

Allegretto (montune)

(simile)

p sonoro

(simile)

p sonoro

p tall.

1'15

Durée totale: 5'20

Cette étude peut admettre de nouvelles formules, par ex. :

EX. 1 p i m a m i p a m i p etc.

VI

p a m i a m i p a m i p p a m i a m i p a m i p

2 2 2#

2# (♮)

p a m i p a m i

VII

Lo más rápido posible

1

pp sub.

pp cresc. molto

ff

1

ff

f marc.

pp sub.

cresc.

pp sub.

sff

sul ponticello

pp sub.

mf

p

sff

pp

pp

ff

sff

secco

pp

0'45

VIII

Più mosso

T.º I.º

C 2

1'20

IX

cresc. ril.

0'50

X

f stacc.

mp

pp legato

p

cresc.

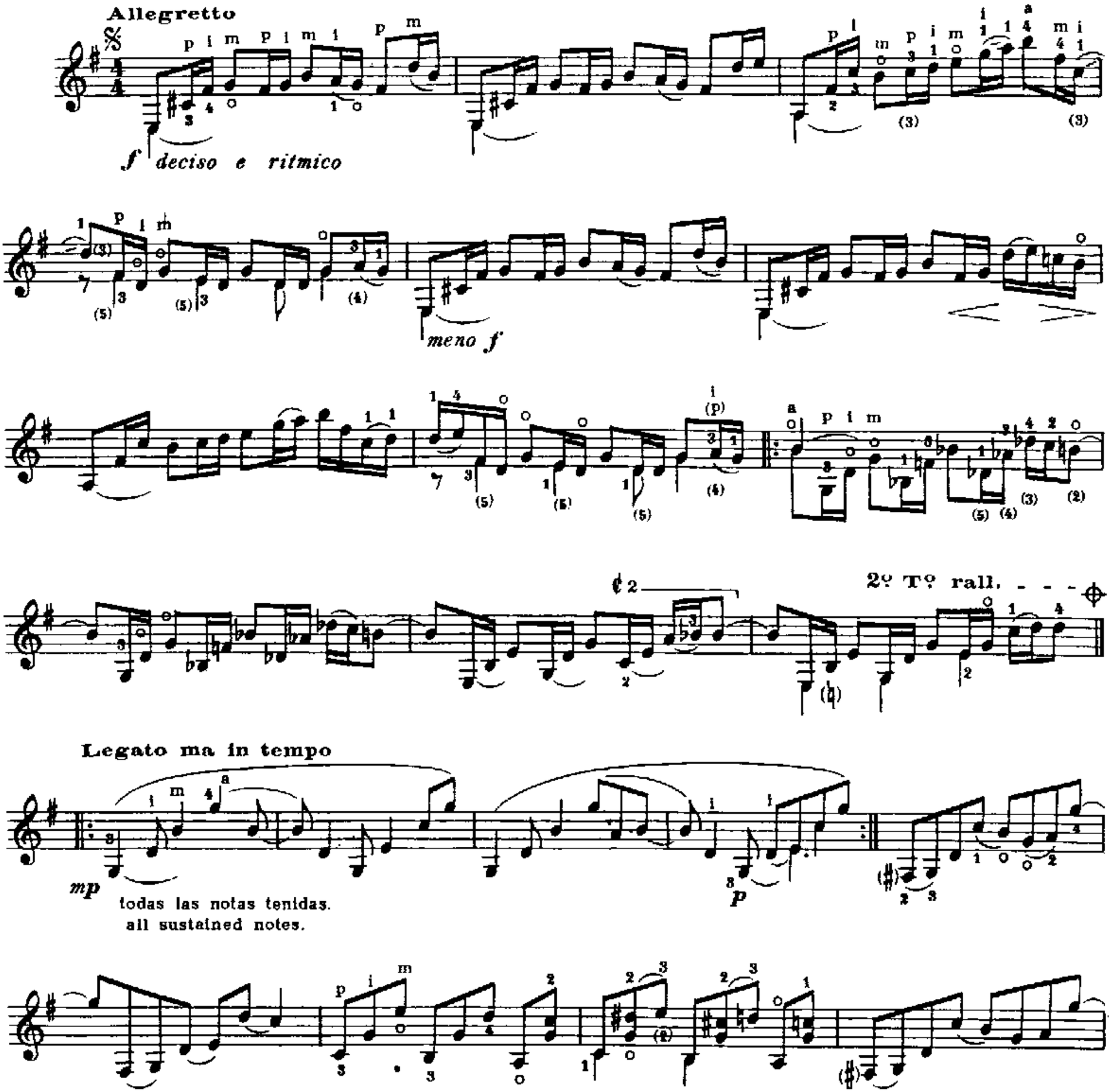
f

1'00

XI

Pour les llés et les positions fixés

(Para los ligados y las posiciones fijas)



to 𝄋
and ⊕

⊕ *CODA*

cediendo - - - a T?

pp

1'54" - 2'

XII

Pour les accords brisés en legato

(Para los acordes disueltos en legato)

à Sharon PRYOR

Tranquillo - Moderato

mp sempre legato

p cresc.

f

dim.

rit. - - - a T?

mf

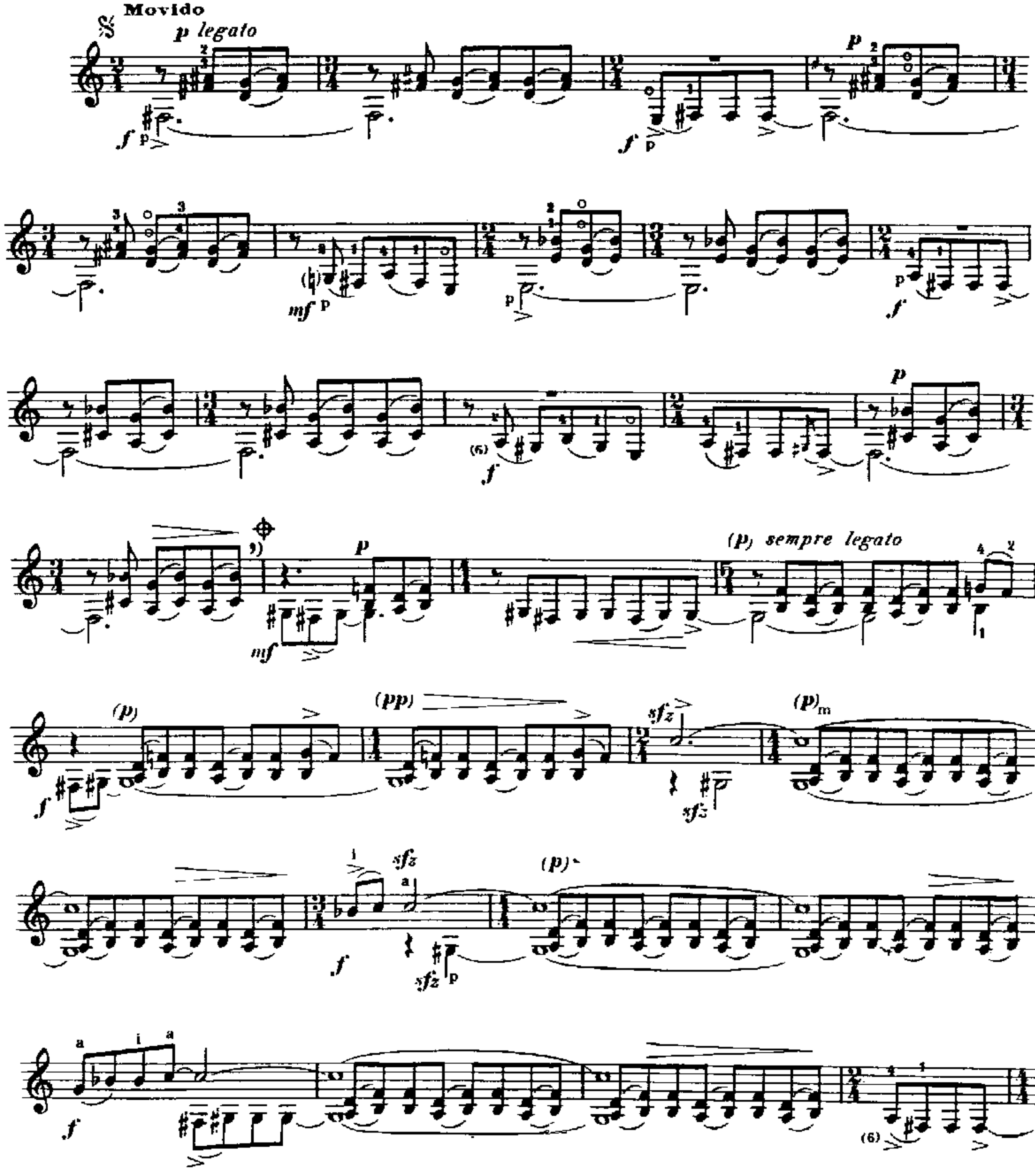
mp

p rall. e dim. - - - (ppp)

XIII

Pour les liés et les positions fixés

(Para los ligados y las posiciones fijas)



(6)

(p) comme prima (legato)

(p)

f

mf

p

f

Harm. 12

mp

p

p

(4)

poco

mf

p

p

p

p

mp

p

mp

(4)

to 𝄋 and

al 𝄋 y

mp rall. e dim.

a T?

p

f sub.

XIV

Pour les liés et le pouce

(Para los ligados y el pulgar)

Allegro

p (eco)

(L.V.) ★ (legato)

pp (un poco sul tasto)

f

(un peu métallique sul ponticello.)

son normal

p

poco rit.

pp

★ *L.V.* = Let vibrate _ Laissez vibrer _
Lascia vibrare _ Dejar vibrar .

T?I?

f *mf*

ossia

ossia

dim.

L.V.

p *legato* *poco*

Muy poco meno

f *p* *legato*

f *p*

p

(mf)

pp legato

mf

p

pp

to 𝄋 and ⊕
al 𝄋 y ⊕

rall. - -

p

XV

Pour les accords de trois sons

(Para los acordes de tres notas)

Sarabande

mf

p *pp*

m i

marc. il basso

cediendo *(mp-p)*

f **marcato** *(simile)* *p*

i m i m

p p

cresc. - - -

mf dim.

(mp)

¢ 3

p

cresc. - - -

(mf) *dim.* - - - - - *(p)*

Movendo il T? un poco

lirico

p

a m i

m

m a m

i

p

pp eco

mp

rall.

un poco pesante (T? I?)

f

allarg. molto - - -

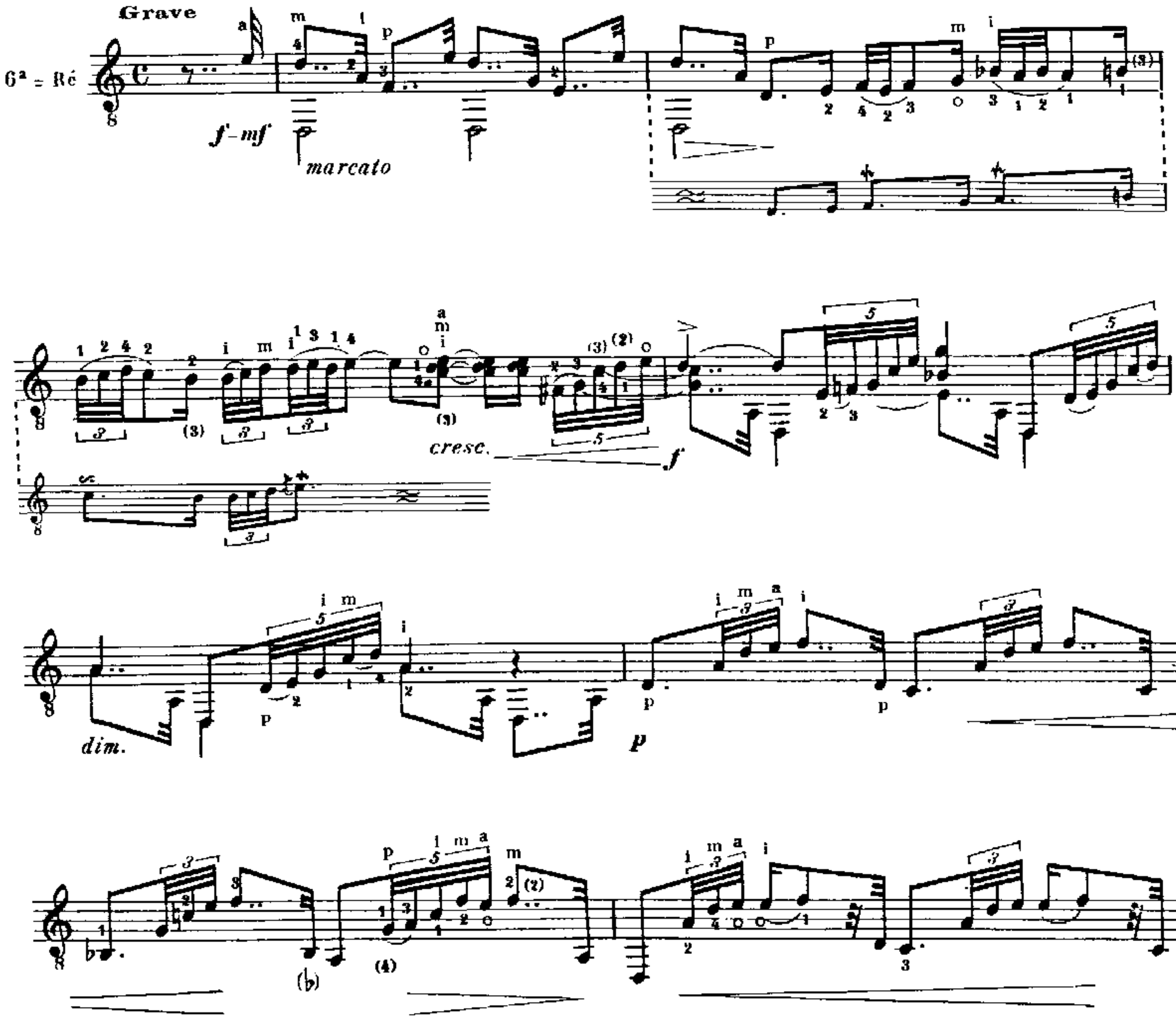
p

XVI

Pour les ornements

(Para los ornamentos)

Durée totale : 11' 10" circa



f > marcato

C 3

C 3

corto

a T?

marcato come prima

rall.

XVII

Pour les ornements

(Para los ornamentos)

dim. poco a poco

pp

p

cresc.

rall.

al to ⊗ y end

movendo un poco - - - - rall. - - -

(simile)

poco

XVIII

Pour los ornements

(Para los ornamentos)

Moderato quasi lento

f

meno f

lirico

cediendo *p*

a T?

mf

f deciso

p

mf deciso

pp (eco)

★ Resbalando el "i" quasi arpa.
Slide the "i" (quasi harpa)

dolce

mf deciso

pp lirico

(P)

(come prima)

f

lirico

cediendo e rall. allarg.

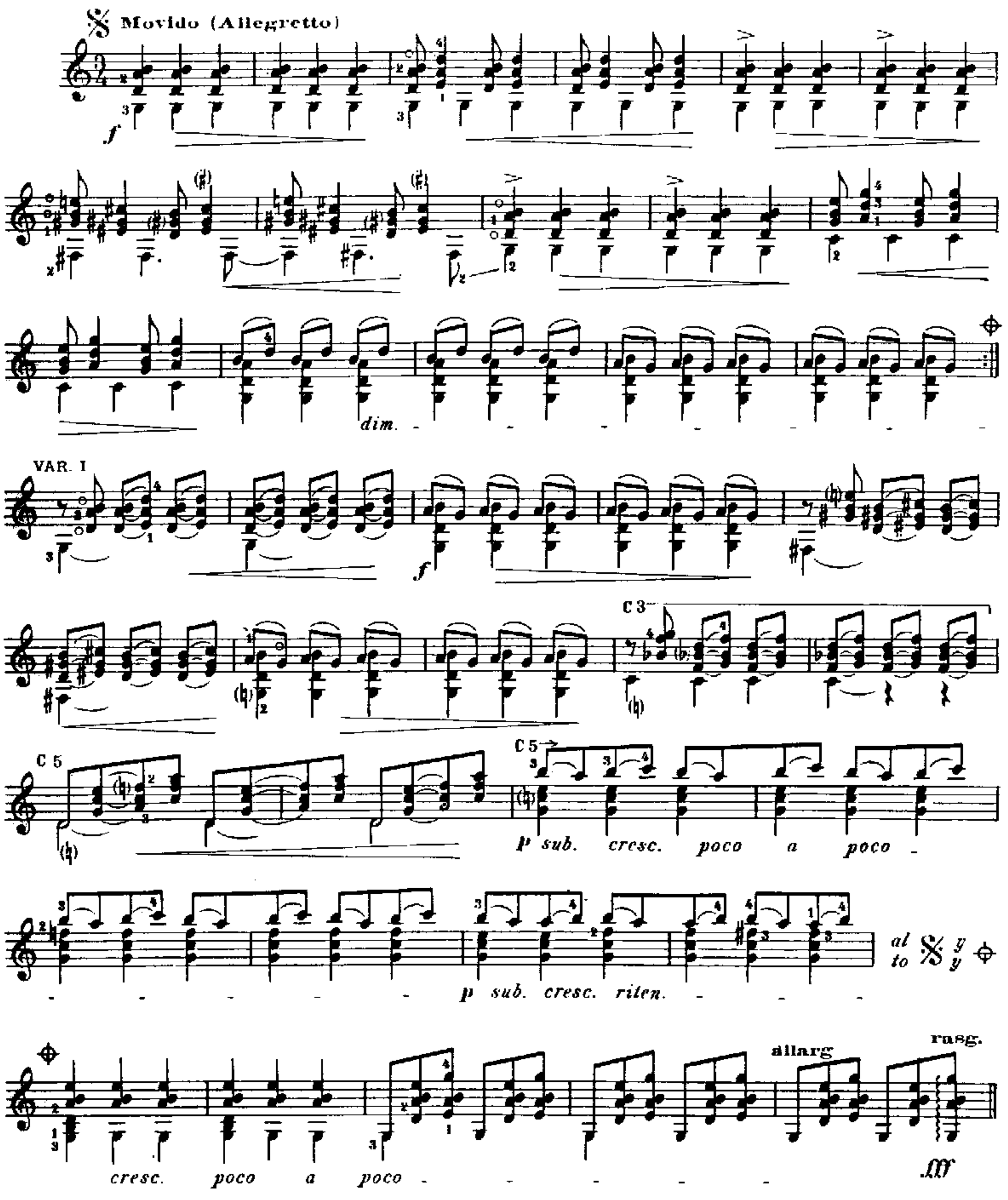
p

pp dolce

XIX

Pour les accords de quatre sons

(Para los acordes de cuatro notas)



XX

Pour la main gauche et les liés

(Para la mano izquierda y los ligados)

INTRODUCTION

Movido

dim.

Rapido (Fast) TEMA (THEME)

A ① sul tasto ② ③ son ord. ④

ppp *eguale* - - - - ***p***

⑤ ⑥ ⑦ ⑧

II

pp

Tempo I°

f

dim.

Rapido (Fast)

f sub.

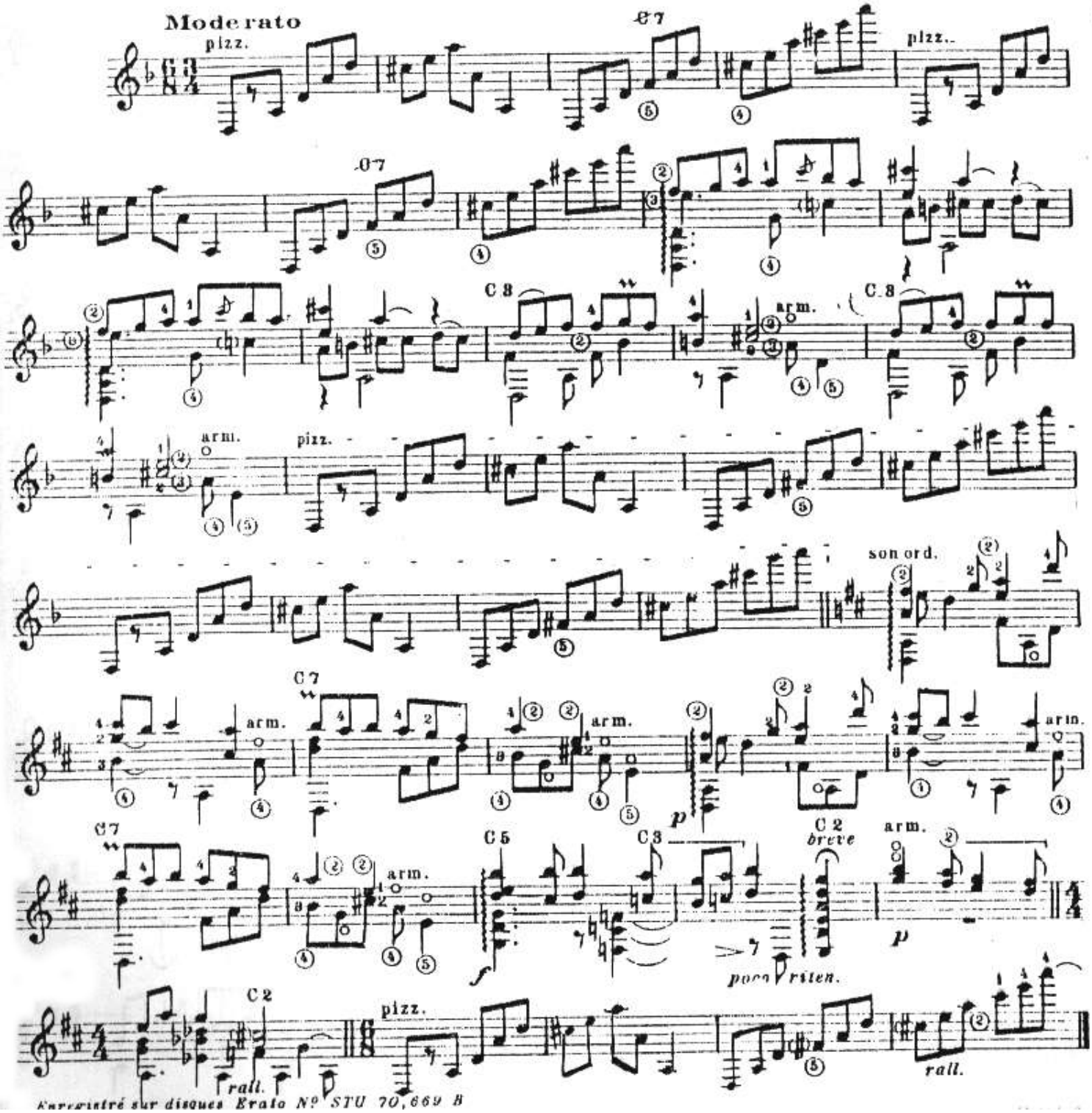
DEUX AIRS POPULAIRES CUBAINS

(DOS AIRES POPULARES CUBANOS)

Leo BROUWER

I. Guajira criolla

Sur un thème d'Anckerman



КРЕСТЬЯНСКАЯ МУЗЫКА

Прелюдия

Allegretto (♩=104)

I

II

mp grazioso

mp *grazioso*

G. P.

Фп. 12

G. P.

poco rit.

II

II

II

II

Repetir ad lib.

Интерлюдия

Moderato (♩=84)

II

p

II

mp cantando

II

rit.

G. P.

Танец

Allegretto

metálico

VII

1. 2.

III

V III V

V

II

Финал

Allegretto (♩ = 104)

II

V

II

0

VI

f

VI

II

V VIII V

V VIII

G.P.

IX VII

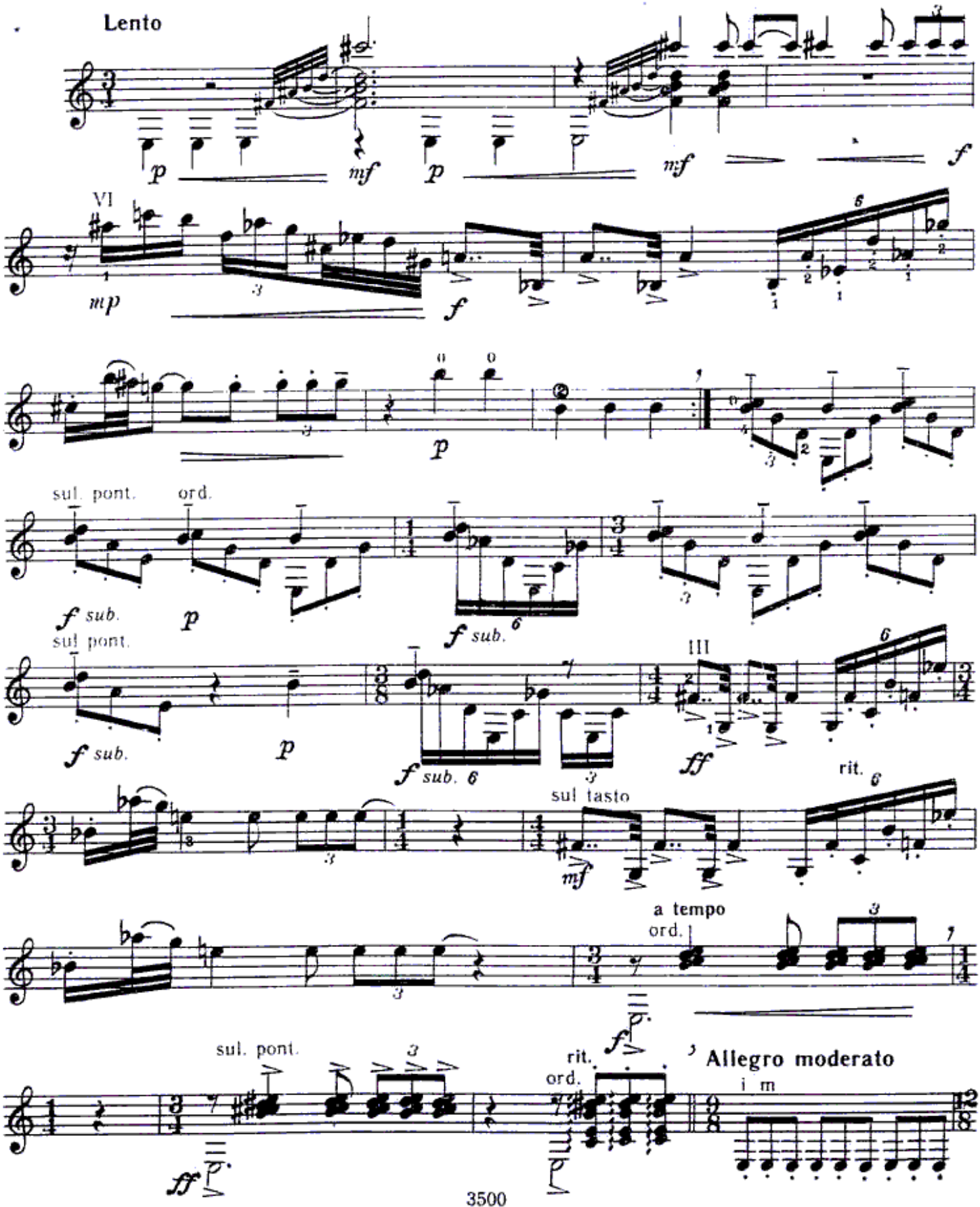
IX

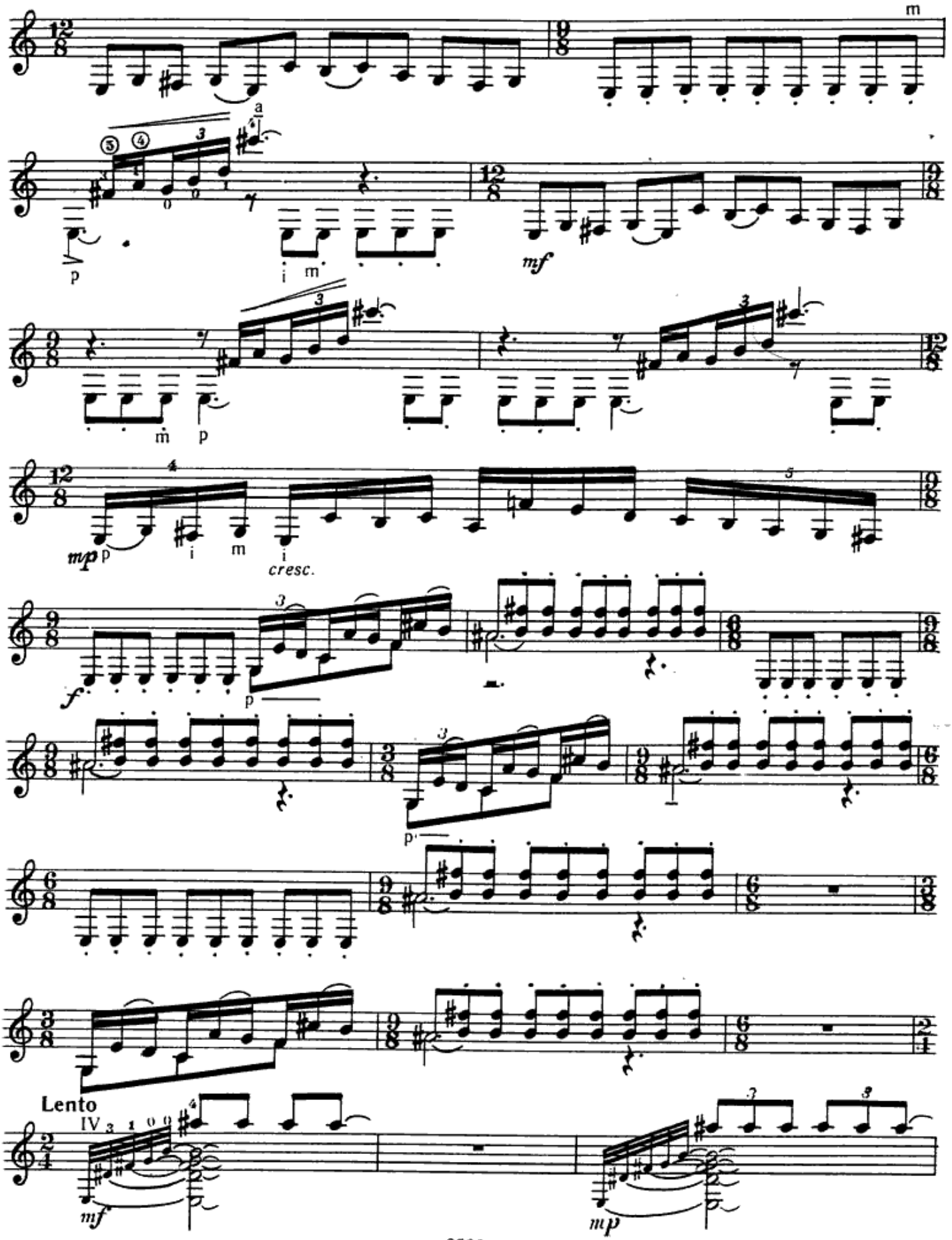
ХВАЛА ТАНЦУ

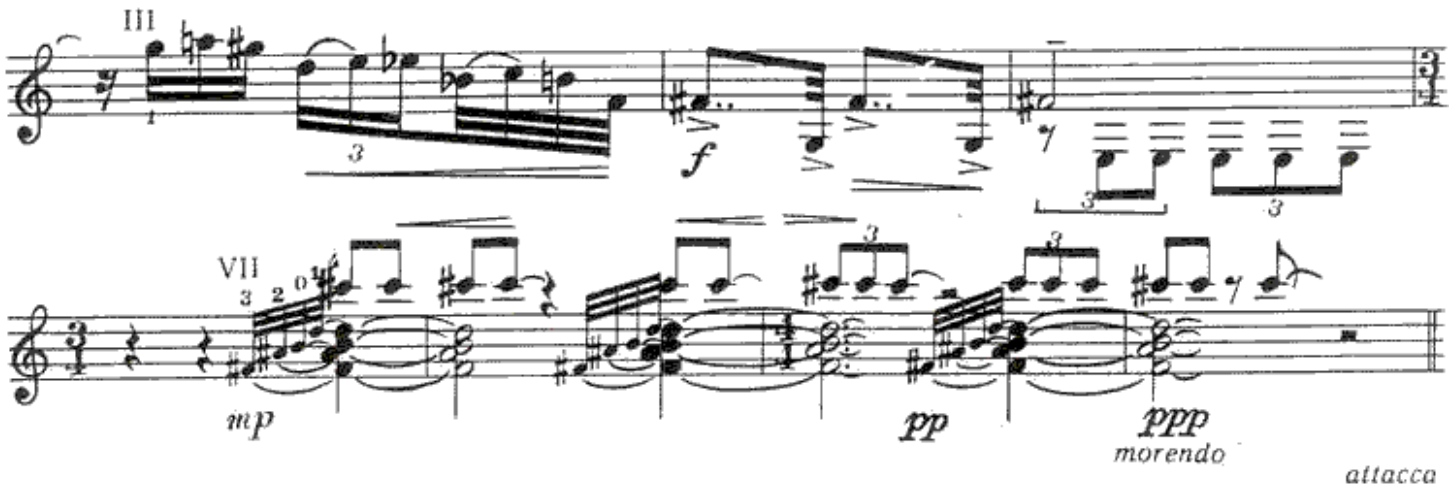
Редакция И. Пермякова

Л. БРАУЭР

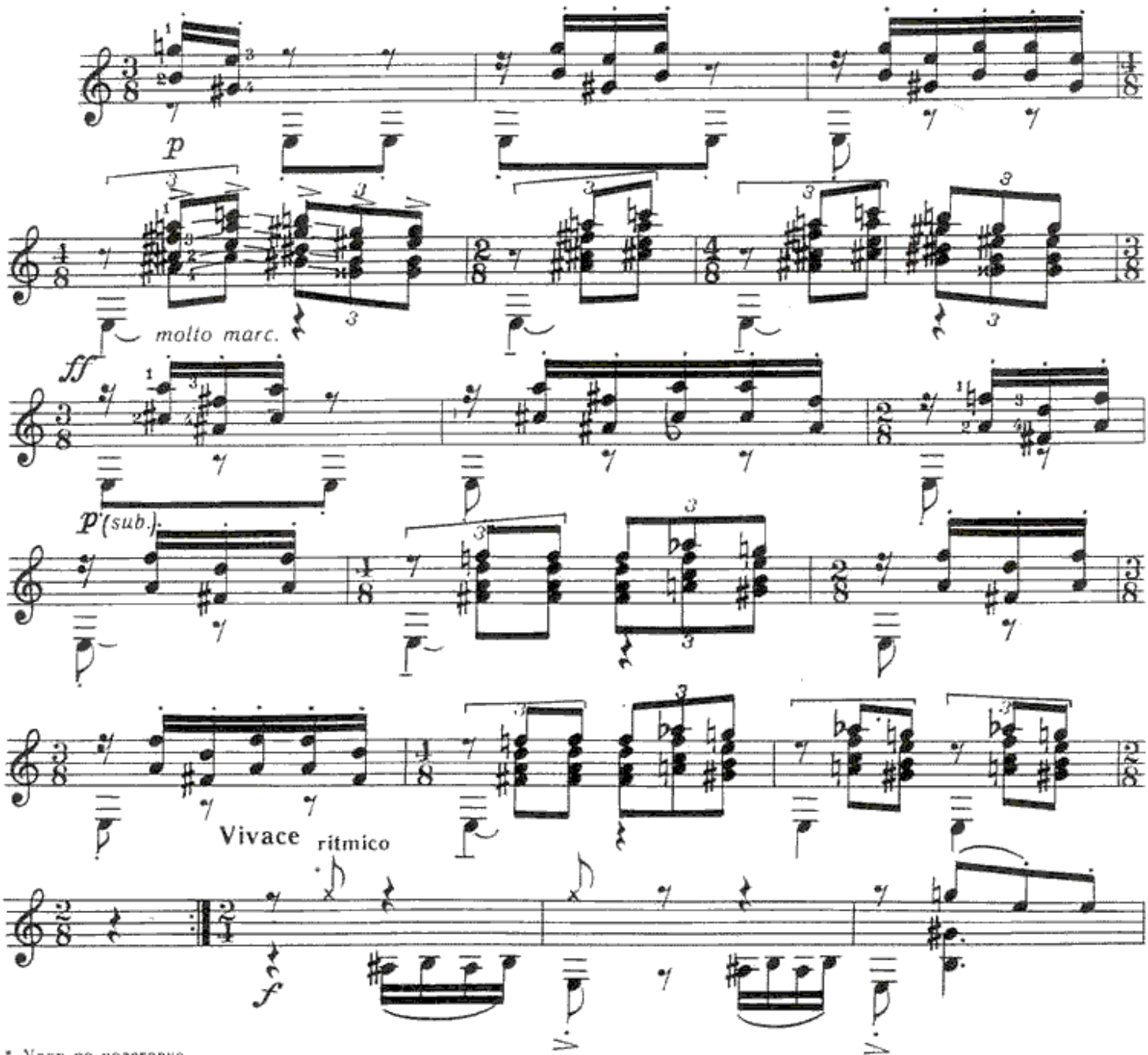
I Lento



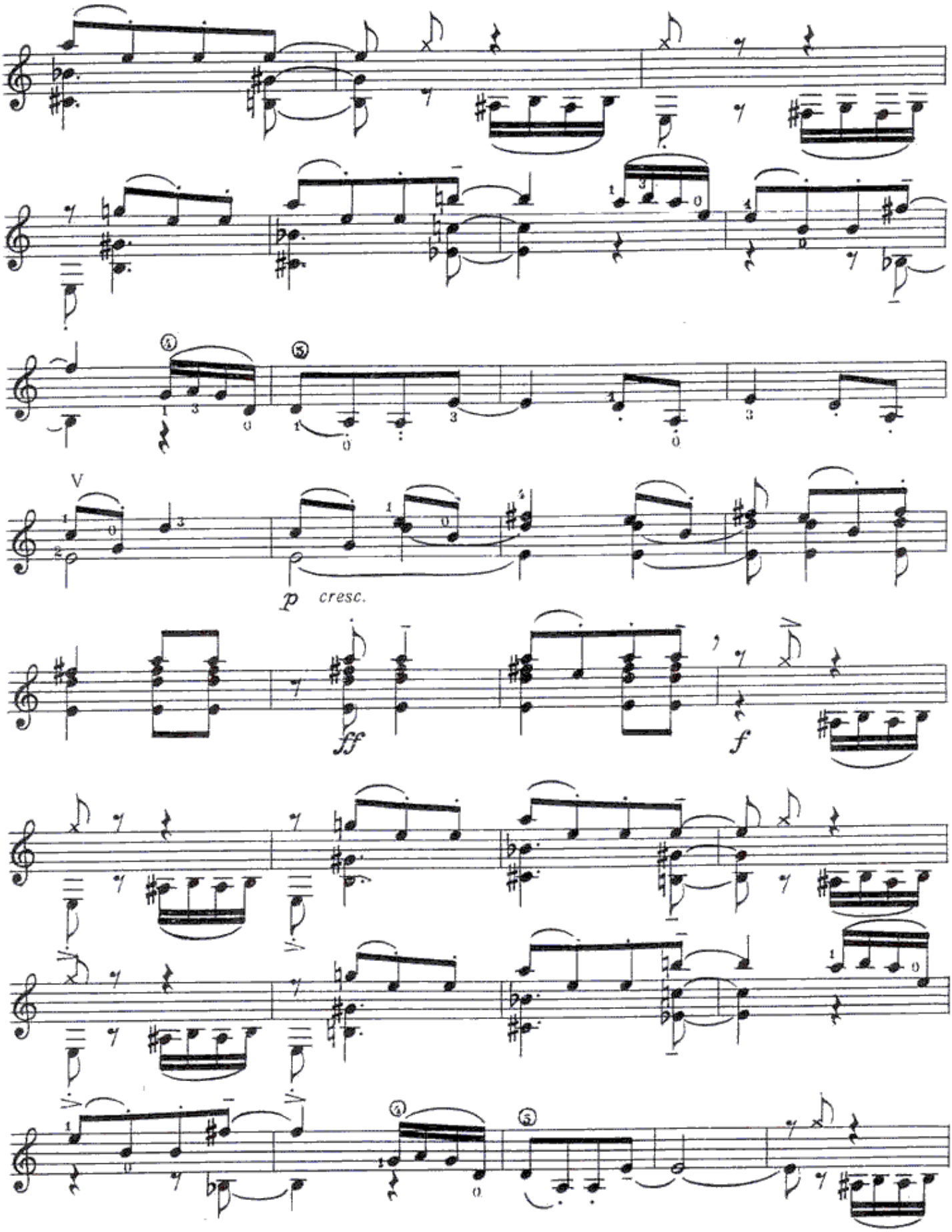

m
a
p
i m
mf
m p
mp p
i m i
cresc.
f
p
p
Lento
IV 3 1 0 0
mf
mp

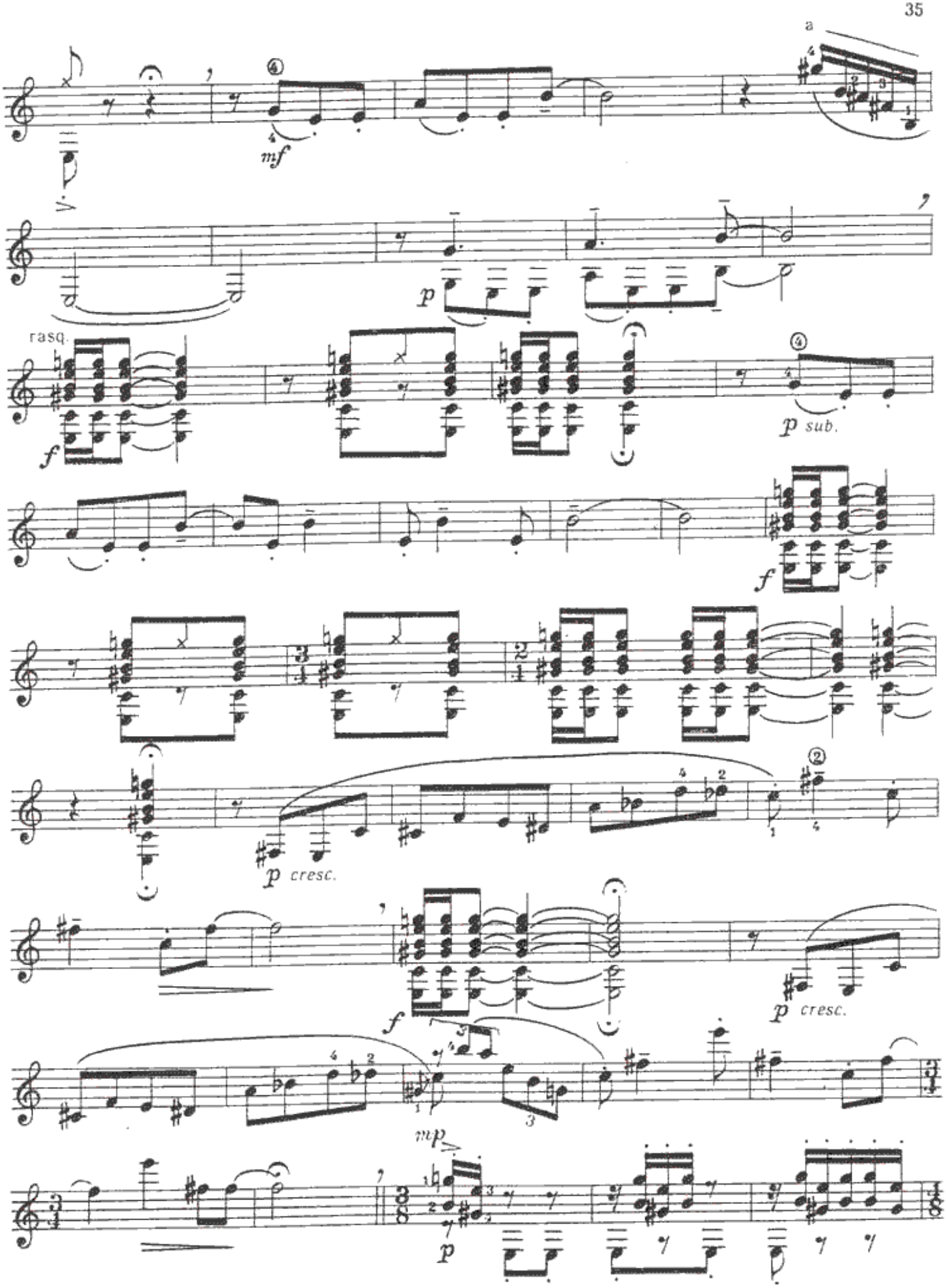


II Ostinato



* Удар по подставке.


V
p cresc.
ff
f


a
mf
p
rasq.
f
p sub.
f
p cresc.
f
p cresc.
mp
p